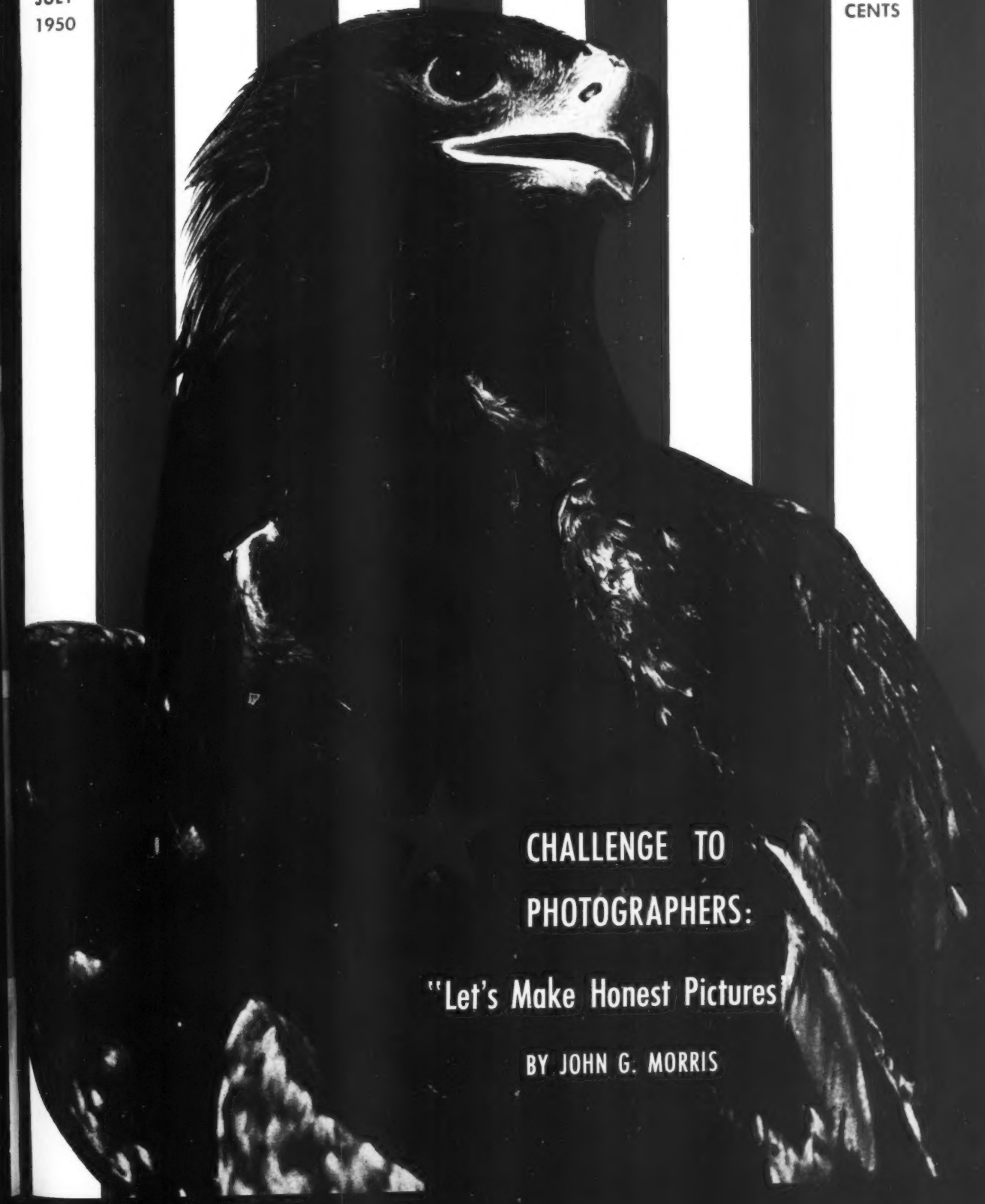
Modern PHOTOGRAPHY

JULY
1950

35
CENTS



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"Let's Make Honest Pictures"

BY JOHN G. MORRIS

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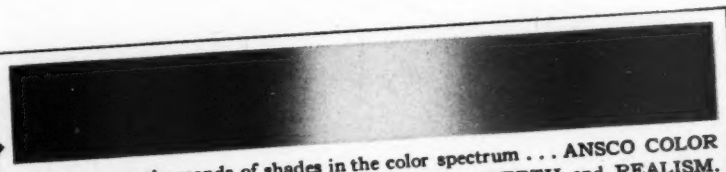
With Ansco NATURAL Color!

Yes, "THIRD DIMENSION" Realism!



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"The year spent at N.Y.I. began my serious study of photography and I often think of the value of that good, sound training I received there. It served as a foundation for my subsequent work in photography. Ever since graduation, I have been engaged in professional photography. Now, the volunteer work that I do commands an important place in my interests and efforts. However, the instruction at N.Y.I. serves to prepare the student for a career in many profitable phases of photography. From my own experience, I know that the constructive help and advice which you give to students while studying at N.Y.I. is offered to them freely after graduation, through the years, to help them attain success in this fascinating field."

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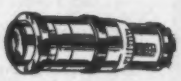

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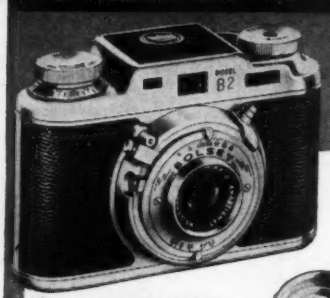

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Modern PHOTOGRAPHY

combined with Minicam Photography

contents, July, 1950

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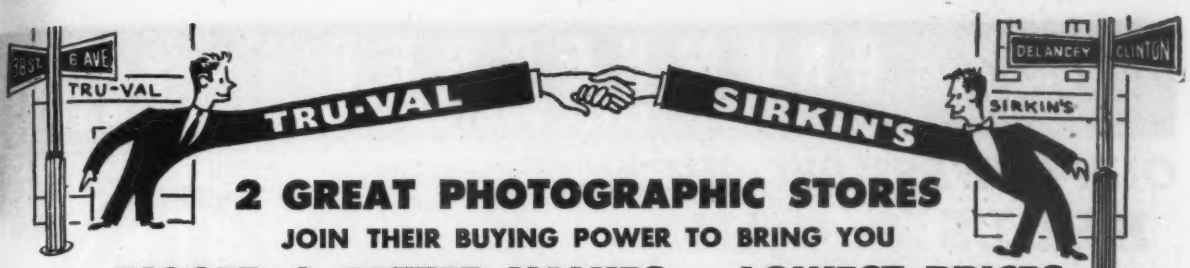

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For Rubix & Steky Owners—Fresh Kodak Film in cartridges..... 60c
SPECIAL 3 for $1.50
Film for Tone, Mighty, Micro, etc..... 20c
SPECIAL 6 for $1.00

CLOSE-OUT SPECIAL ! !
ADVANCE MICRO 16-8 LAB

Thousands Sold at $6.51
Last 100 Closing out only.... **$2.95**
Perfect miniature lab. for all 16mm Micro, Steky, Rubix, Tone, Mighty, etc., negatives (color or B. & W.). Complete with three "tanks," wash attachment, stand, film rack.

SUNRAY ENLARGER
SAVE $5 REG. 14.95

Enables every beginner to make professional enlargements. Accommodates negatives from 35mm to 2¼x3¼. Compact, Rugged, Portable. Complete with lens, bulb and FREE carrying case.....only **$9.95**

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ALL-STEEL PHOTOGRAPHIC ACCESSORIES

OUR NEWEST PRODUCT!

REELS & CANS

All steel construction, handsomely finished in attractive grey hammer-tone baked enamel. Reels grip film securely after ¾ turn. Perfectly balanced, sturdy construction, retains alignment, marked at 50 ft. intervals. Outer rim of reels curved slightly outward to eliminate scratching and jamming in let-up and take-up. Cans ribbed for stacking. Precision fit for easy opening and closing of can.

			Reel	Can
#1018	8mm	200 ft.	.45	.45
#1019	8mm	300 ft.	.55	.55
#1020	8mm	400 ft.	.55	.55
#1024	16mm	200 ft.	.45	.45
#1026	16mm	400 ft.	.55	.55

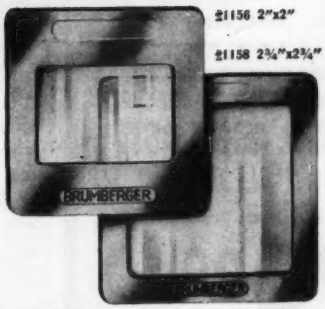
Coming Soon — Up to 2000'

BRUMBERGER

SLIDE BINDERS

ALL-STEEL WITH GLASS

Rigid, non-warp frame. Protects against finger prints, scratches, dust. Rounded edges for easy insertion into viewer or projector. May be used over and over—simple snap assembly.



No. 1156 2" x 2" slides .....20 for $1.59

No. 1158 2¾" x 2¾" slides .....12 for $1.69

ECONOMY PACKAGES

No. 1157 2" x 2" slides.....120 for $8.40

No. 1159 2¾" x 2¾" slides..... 72 for $8.95

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NEW—No. 1050 for 50* 2" x 2" Slides..... $1.98

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Portable, all-steel indexed files keep slides safe and handy. Snap lock and handles for safe carrying. Spot welded for strength. Handsome grey wrinkle enamel finish. Numbered slots keep slides in correct numerical sequence at all times.

No. 1150 for 150* 2" x 2" Slides..... 2.95

No. 1125 for 125* 2½" x 2½" Slides..... 3.95

No. 1100 for 100* 2¾" x 2¾" Slides..... 3.95

No. 1075 for 75* 3¼" x 4" Slides..... 3.95

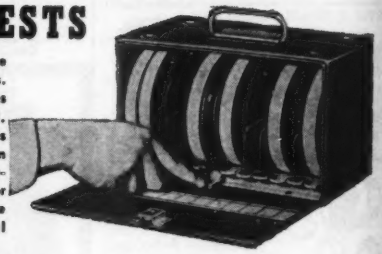
No. 1115 for 115 Stereo Slides & Viewer..... 6.50

No. 1116 for 150 Stereo Slides..... 6.50

BRUMBERGER

REEL CHESTS

All metal, welded storage chests for reels and cans. Finger-tip control moves selected film forward. Nesting feature permits building up chest upon chest for permanent storage. Exterior and interior index cards. Attractive grey wrinkle enamel finish.



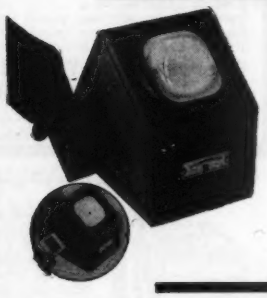
#1008 holds 12 cans, 200' reels (8mm)..... $6.50

#1009 holds 12 cans, 300' reels (8mm)..... 7.50

#1010 holds 12 cans, 400' reels (8mm)..... 7.95

#1016 holds 9 cans, 400' reels (16mm)..... 7.50

BRUMBERGER



SLIDE VIEWER

Versatile, for 35mm (including Bantam) through 2¾" x 2¾" slides. Brilliantly illuminated, enlarged pictures with optically ground and polished lens. Automatic centering device for various sizes. On-off switch, 6 foot cord. All steel, grey wrinkle finish.

No. 1225 Viewer.....$5.95

2" x 2" (35mm) SLIDE PREVIEWER

Electrically illuminated, Equipped with 7 watt bulb and 6 ft. of electric cord plus plug. Fits into our #1150 Slide File for viewing slides in the dark before projecting.

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LEICA IIIC with Ctd. F2 Summitar lens, Case, Lenscap.
SPECIAL (used) $219.00

YOU SAVE $79.63!!

Latest Model Kodak Retina 11B with F2 Xenon Ctd. Lens, Built-in syncro compur rapid shutter, Cpld Rfdr.
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YOUR COST... $118.00 USED
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20 Exp.....5 for $4.90
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100 Ft. Bulk.....19.75

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BRAND NEW DE-JUR PHOTO ELECTRIC EXPOSURE METER, Model 5B. Designed to combine precision with ease in operation!!

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YOUR COST...ONLY $9.95

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EASTMAN 100 Ft.	ANSCO 200 Ft.	DUPONT 400 Ft.
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FREE 12 Empty 35mm Cartridges

With 100 ft. 35 mm bulk film (your choice)—daylight bulk film loader.
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1—Locate the trade-in allowance price of your present equipment, in column three.

2—Select that Brand New or Used Camera, or equipment, you desire in column one or two.

3—Deduct the trade-in allowance price from the Brand New or Used Price.

4—Then rush us your equipment plus your remittance, or C.O.D. instructions for the balance due. MINIFILM will immediately forward the equipment you desire!—Of course your selection is insured, because our 10-day FREE trial period, full refund terms, one year full guarantee, is always in effect at MINIFILM!

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LEICA STANDARD, F3.5 Elmar		59.00	35.00
LEICA-B, Cpld, F3.5 Elmar ctd. cc		84.00	50.00
LEICA IIIA, F3.5 Elmar, cc		112.00	80.00
LEICA IIIA, F2 Summar ctd. cc		129.50	100.00
LEICA IIIC, F3.5 Elmar ctd. cc	280.00	159.00	125.00
LEICA IIIC, F2 Summitar ctd. cc	385.00	219.00	190.00
LEICA IIIC, F1.5 ctd. Sonnar, cc		255.00	200.00
LEICA IIIC, F1.5 ctd. Summarit	472.50		240.00
LEICA CONTAX LENSES & ACCESSORIES			
LEICA MANUAL LATEST	4.50		
LEITZ POLAROID FILTER	32.95	22.00	15.00
FOCASLIDE COPYING ATTACH.	45.88	35.50	23.00
LEITZ VIDOM FINDER		24.50	16.00
LEITZ IMAGE ERECTING FINDER	77.00	39.50	28.00
LEITZ NOOKY ATTACH.	70.10	45.00	30.00
LEITZ LEICA MOTOR		49.00	30.00
LEITZ VIII Syncro	63.00	49.00	25.00
JEN LEICA FLASH	32.50	23.75	15.00
NEW LEITZ 2 x 2 Bindomat	18.00		
GEN. LEICA EVEREADY CASE	12.30	6.95	
SPEED O COPY for Leica or Contax	38.50	28.50	18.00
35mm F3.5 W.A. Elmar ctd.	123.20	84.00	60.00
35mm F3.5 W.A. Elmar		74.00	55.00
35mm F3.5 W.A. Summaron ctd.	123.20	105.00	75.00
50mm F3.5 Elmar Lens		35.00	20.00
50mm F3.5 Elmar Ctd. lens	84.00	49.00	30.00
5cm F1.5 Leitz Summarit ctd.	280.00		
50mm F1.5 Xenon	265.00	105.00	70.00
73mm F3.9 Hektor lens Tele		94.00	75.00
85mm Summarex F1.9 ctd.	472.00	345.00	225.00
90mm F4 Elmar Tele lens		79.00	60.00
135mm Hektor F4.5 Tele		93.00	65.00
90mm F4 Elmar Tele ctd. lens	155.00	98.00	70.00
135mm Hektor F4.5 ctd. Tele	236.60	109.00	80.00
28mm Zeiss Tessar F8 W.A.		79.00	55.00
25mm Zeiss Biogon F2.8 W.A.	234.00	144.00	100.00
85mm Zeiss Sonnar F2		189.00	145.00
85mm Zeiss Triotar F4		84.00	50.00
135mm Zeiss Sonnar F4		129.00	90.00
MINICAMS AT MINIFILM			
UNIVEX MERCURY I, F3.5, cc		14.50	8.00
MERCURY II, F2.7 ctd. cc		24.50	18.00
AGFA KARAT II, Rfdr. F2.8 Xenar		49.00	30.00
ARGUS A2 F4.5 ctd. cc	29.50	16.50	10.00
ARGUS C3, F3.5 ctd. Flash cc	59.95	37.50	27.50
ARGUS 21, F3.5 Ctd.	60.25	32.50	20.00
PERFEX 101, Rfdr. F4.5 ctd.	24.50	18.00	12.00
PERFEX 102, Rfdr. F3.5 ctd.	29.95	23.50	16.00
PERFEX 55 Rfdr. F2.8 lens		34.50	20.00
PERFEX DELUXE, F2.8 ctd.	79.00	44.00	25.00
BOLSEY B, Rfdr. F3.2 ctd.	55.90	39.00	30.00
BOLSEY B2, F3.2 ctd. Synchro	66.90	49.50	35.00
BOLSEY Model C 35mm Twin Lens Reflex	99.50		
RETINA 1, F3.5 lens		34.00	20.00
RETINA 1A, F3.5 ctd. Xenar or Ektar, chrome		45.00	35.00
RETINA IIA Rfdr. F2 ctd. Xenar or Ektar, chrome		114.00	90.00
RETINA IIB, Rfdr. F2 Ctd. Xenar or Ektar, Flash syncro shut.	197.63	129.00	100.00
KINE EXAKTA, F3.5 Ctd. Tessar cc	109.00	89.00	65.00
KINE EXAKTA F2.8 ctd. Tessar, cc	139.00	114.00	80.00
KINE EXAKTA F2 Biotar T Ctd. cc	189.00	149.00	100.00
FLASH BANTAM, F4.5 ctd.	49.50	34.00	25.00
KODAK 35 w/rfdr. F3.5 ctd.	86.75	53.00	40.00
CLARUS, rfdr. F2.8 ctd.	116.25	63.00	45.00
KARDON F2 Ektar ctd.	229.50	169.00	125.00
MINOX SPY CAMERA F3.5 lens	197.50	87.50	55.00
STEREO REALIST, F3.5 ctd. lens	162.50	124.00	90.00

	NEW	USED	TRADE-IN Allowance
ROLL FILM CAMERAS			
Super Ikonta A, F3.5 Tessar cc		79.00	55.00
Super Ikonta A Special F3.5 Tessar, cc	171.00	105.00	75.00
Super Ikonta B, F2.8 Tessar, cc	235.00	129.00	100.00
Super Ikonta BX, F2.8 Tessar, cc	280.00	179.00	125.00
Super Ikonta C Special F3.5 Tessar	190.00	119.00	80.00
Polaroid Land Camera	89.75	59.00	45.00
Medalist 1, F3.5 Ektar ctd.		109.00	80.00
Medalist 11, F3.5 Ektar ctd.		174.00	125.00
MINI REFLEX			
ARGOFLEX E, F4.5 ctd. cc	69.63	33.50	28.00
CIROFLEX B, F3.5 ctd. Alphax	76.98	47.50	38.00
CIROFLEX C, F3.5 ctd. Rapax	99.45	59.50	50.00
CIROFLEX D, F3.5 ctd. Alphax Syncro	83.50	64.00	50.00
CIROFLEX E, F3.5 ctd. Rapax Syncro	113.00	84.00	70.00
CIROFLEX F F3.5 ctd. Rapax Syncro	148.75	109.00	80.00
IKOFLEX I, F3.5 T ctd. Tessar, cc	104.00	79.50	60.00
IKOFLEX II, F3.5 T ctd. Tessar, cc	168.00	119.00	90.00
ROLLEICORD I, F4.5 Triotar cc		54.00	40.00
ROLLEICORD 11A, F3.4 ctd. Triotar or Xenar, cc	109.00	84.00	70.00
ROLLEICORD 11B, F3.5 ctd. Triotar Flash syncro shutter, cc	130.00		
ROLLEICORD 11B, F3.5 ctd. Xenar Flash Syncro Shutter, cc	140.00		
AUTO ROLLEIFLEX 11B, F3.5 Xenar ctd.	220.00	145.00	110.00
AUTO ROLLEIFLEX 11B, F3.5 Tessar ctd.	260.00	169.00	120.00
KODAK REFLEX F3.5 ctd. cc	95.00	69.00	50.00
KODAK REFLEX 11, F3.5 ctd. cc	154.91	109.00	85.00
3¼ x 4¼ Super D Graflex Auto Graph Extar F3.5 ctd.	189.00	114.00	90.00
PRESS CAMERAS			
2¼ x 3¼ Busch, F4.5 Wollensak ctd. Rapax w/cpld. rfdr.	161.25	108.00	80.00
2¼ x 3¼ Crown Graphic F4.5 ctd. w/Kalart rfdr.	194.00	155.00	115.00
2¼ x 3¼ Pacemaker Speed Graphic, F4.5 ctd. w/Kalart Rfdr.	232.00	175.00	125.00
2¼ x 3¼ Ann. Sp. Graphic F4.5 Rfdr. Flash Access.		117.00	95.00
6 x 9 CM Film Pack Camera Compur shutter FPA		39.00	20.00
9 x 12 CM Film Pack Camera F4.5 Compur Shutter FPA		49.00	25.00
4 x 5 Crown Graphic F4.7 ctd. Ektar w/cpld. rfdr.	209.00	169.00	115.00
4 x 5 Pacemaker Sp. Graphic F4.7 ctd. Ektar w/Kalart rfdr.	248.00	184.00	155.00
2¼ x 3¼ Century Graphic F4.5 Ctd. Triotar, Alphax Syncro	109.50		55.00
2¼ x 3¼ Graphic Roll Film Back	19.95		

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Revere Tape Recorder	159.50	112.00	80.00
Ampro Tape Recorder	94.50	65.00	45.00
Argus Slide Proj. 100W	27.75	17.50	12.00
Goide Nu Manumatic	64.66	49.50	30.00
TDC Model AI 150W	29.75	22.00	12.00
TDC Model D, 300 W 35mm-2½	64.70	42.50	30.00
DeJur Versatile I Enlarger F4.5	90.00	70.00	45.00
Omega B4 F4.5 B&L Lens	134.75	92.00	65.00
2¼x3¼ Automega B3	183.75	118.50	90.00
4x5 Omega D II	196.58	135.00	100.00
Weston Cadet Meter	21.50	15.50	9.00
Weston Master II	29.67	19.75	12.00

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MAKE BIG MONEY IN YOUR SPARE TIME! I Opportunities available to increase your income under MINIFILM'S new AGENT PLAN!! WRITE TODAY FOR FULL PARTICULARS.

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35mm Contax II, F2 Sonnar lens and case L.N. **$159.00**

35mm Contax III, F1.5 T Ctd. Sonnar lens and case L.N. **$219.00**

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COMPLETE KINE EXACTA II OUTFIT!! Latest Brand New 35mm Kine Exacta II Reflex Camera w/F3.5 T CTD. Tessar lens, bayonet extension tube set, focusing Hood, Case.
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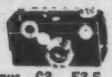
SPECIAL PRICE $139.50
KINE EXAKTA II OUTFIT w/F2 T CTD. $179.50
Biotar Lens.....

YOU SAVE $53.47



NEW ARGUS C3 OUTFIT

Argus C3, F3.5 Ct. Lens, Case Flashgun ($59.95) Telephoto Lens, Sunshade, 3 filters, 12 rolls — 36 exp. film, 1 roll color film, Processed FREE. Complete OUTFIT. BRAND NEW REG. $129.97

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NEW IMPROVED Auto Rolleiflex 11!

with flash Synchro Compur Rapid Shutter! OPEN FRAME SPORTS FINDER
with F3.5T Ctd. Tessar Lens.....$260.00
with F3.5 Ctd. Xenar Lens 220.00
with F2.8 T Ctd. Tessar 310.00
New Improved Click open case 15.00
Minifilm will Trade-In your old Rolleiflex for a NEW 1950 MODEL 118
with F3.5 T Ctd. Tessar .....$ 79.00
with F2.8 T Ctd. Tessar 144.00

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Write for our FREE New Bargain Bulletin—Full of additional selections and current trade-in allowance values.

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Deduct trade-in allowance of my equipment.....
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Enclosed is balance due..... Ship. Equipt.
C.O.D. for balance due.....Rush your FREE BARGAIN BULLETIN.
Name.....
Address.....
City..... Zone.... State.....
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SPIRATONE BACKS AND RECOMMENDS THESE NATIONALLY KNOWN LEATHER

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Made by one of the foremost manufacturers in the field, and exclusively offered by us, through a special purchase, below the usual wholesale prices. These bags are all brand new, first class merchandise not to be confused with "seconds" or "closeouts" or inferior leather bags.

SP1. This compact all-purpose bag, 7½"x7½"x 2½", constructed of top grain leather throughout, features a snug-proof, rustproof Talon zipper adjustable shoulder strap, two compartments. A sporty "over-the-shoulder-bag" for the young lady; ideally suited for small cameras and accessories. Sells everywhere at $6.00, Spiratone-price at **$2.86**

SP2. The SP2 is liked for its all-around versatility. Made of top-grain elk-tanned cowhide, the SP2 will be yours for years of rough handling. One large, two small inside pockets, one convenient, yet not bulky, outside opening zipper pocket, rigid shape-retaining bottom, reinforced with brass studs, 8"x10"x3"—recommended for the camera fan who likes his filters, exposure meter, extra films accessible, yet prefers extreme compactness. Available nationally at $10.00—a Spiratone buy at **$5.89**

SP3. Basically of the same overall construction as the SP2, the SP3 boasts in addition a roomy outside pocket that will hold plenty of the extras that make picture-taking real fun. Reflex Camera owners with lots of accessories will appreciate the added conveniences of the SP3. Budget priced at **$6.95**

SP4. A jumbo-sized genuine top-grain cowhide bag of beautiful appearance. Ample in size—9"x11½"x4"—for small press cameras and plenty of accessories. Roomy inside pockets and an extra large outside pocket. An unusual opportunity for the serious amateur and professional who wants an "easy-to-get-at bag" which his friends will never suspect cost only **$14.95**

SPIRATONE

TELEPHOTO FOR ARGUS C3 CAMERAS **$19.95** + $2.25 F. E. T.

A real must for every Argus owner

Screws right into present lens and is instantly removable for normal shots. *Doubles* size of subject matter on negative or slide, eliminates unwanted background, creates large, clear images of distant scenes or objects. *Imagine those faraway shots look so much closer on the screen!* All Spiratone lenses are individually numbered, coated and color corrected, and come with fine leather cases and complete, simple-to-follow instructions. Every lens is sold on a ten-day trial basis and is protected by a lifetime guarantee. With the Spiratone telephoto, you need not make any adjustments for focus, exposure, lens opening; no clumsy conversion tables have to be employed. *Join the thousands of successfull camera fans who use Spiratone Telephoto lenses for top results!*

ARGUS C3 OWNERS!

Starting May 10th, we will furnish with every Argus C3 telephoto lens a CORRECTING VIEWFINDER MASK, absolutely free of charge!

WIDEANGLE LENS **$19.95** + $2.25 F. E. T.
for Argus C3

Greatly increases picture area covered, makes shooting in narrow spaces possible. Ideal for indoor and outdoor work. Requires no adjustment in exposure or lens opening.

And here is another exclusive Spiratone feature: *The Wideangle lens saves you the trouble of focusing, makes fast snap-shooting under almost any condition simple!* You set your lens at three feet and your depth of field extends from three feet to infinity!

SET OF BOTH TELEPHOTO
AND WIDEANGLE LENSES
FOR ARGUS C3 $35.50
plus $4.50 F. E. T.

Similar Telephoto and Wideangle lenses, priced the same, are available for all other 35mm cameras with f:2.7, 2.8, 2.9, 3.2, 3.5, 4, 4.5, 5.6 lenses, such as the Argus A2, C, C2, 21, Mercury II, Kodak 35 RF, Bolsey B, B2, C, Perfex, Retina, Praktiflex, Kine Exacta, Clarus, Ikonta etc.

All prices include excise tax unless otherwise stated. Be sure to allow for approximate shipping costs—overpayment will be credited in full. 25% deposit required on C.O.D. orders.

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coffee break *with the editors*

What Makes An Ideal Picture Editor?

Have you ever wondered what qualifications a person must have to become a successful Picture Editor? John Godfrey Morris, Picture Editor of *Ladies Home Journal,* took time off from

Picture Editor Morris in France

writing *Let's Make Honest Pictures* which appears on page 36 of this issue, to give us his views on the subject. Says Mr. Morris: "I can carry sixty or seventy pounds of camera equipment while balancing a carton of flashbulbs. I can acceptably hold side flash in a movie star's boudoir, in a city morgue, or in the homes of the rich or poor. I can take down names and the middle initials of any group, from left to right. I can look reasonably intelligent when you speak of 'long' lenses and 'corrected' emulsions. I approve expense accounts without checking the addition, and see that bills are paid with reasonable promptness. When someone sees me carrying a camera case and asks if I am a photographer, I tell him that I positively am not—that I have too much respect for photographers to call myself one. In short, I am not just *a* picture editor: I am the *ideal* picture editor."

The Lucky (?) Seven

When you see a picture you like and note the photographer's by-line, or read an article by a photographer who makes sense to you, do you sometimes wonder what sort of a looking guy he is? Perhaps Victor Jorgensen of *Scope* can help throw a little light on the subject. When the American Society of Magazine Photographers (ASMP) met recently to install its officers, Vic made a candid of some of his brethren — catching them somewhat at their slicked up best (bottom photo). If you've been reading *Modern* long, you know most of these fellows by name. On the far left is toastmaster Martin Munkacsi, next to him in order are: John Rawlings, Herbert Giles, Jerry Cooke, Bradley Smith, John Muller, and Martin Harris. Do they look anything like you expected?

World's Most Expensive Lens Shade

When Defense Secretary Louis John-

Continued on page 97

The American Society of Magazine Photographers' officers take their bows

NOW! BLACK AND WHITE FILM
for your Polaroid Picture-in-a-minute Camera

YOU'LL BE THRILLED BY the brilliance of whites and depth of blacks, the faithfulness of tonal gradation and crispness of detail in this new film. It gives you prints that challenge comparison with expert darkroom production . . . that are strikingly superior to conventional prints in their freedom from curling and cracking.

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*Named for its inventor, Dr. Edwin H. Land. Polaroid ®

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POLAROID *Land* CAMERA

hollywood and vine

The San Francisco Photo Center has for ten years been acclaimed as one of the finest public photo establishment in the country, and to the 2000 amateurs who are now signed up to use its facilities, it's a treasure house. Director Fred M. Levy, aided by a committee of the Northern California Camera Clubs, has built the photo center from several rooms in 1940, to an entire building today. The recreation committee of San Francisco realized the value to the community of promoting a cultural hobby like photography which would reach the widest age and income groups. Now open six days a week from three to ten p.m., and completely equipped (20 enlargers), the photo center supplies everything but film souping chemicals. There is a studio with lighting equipment, a library full of photo books, and all the latest photo magazines in a meeting room with wall space for salon exhibits which doubles as a classroom for beginners. Movie and slide equipment are here too.

A photo center like San Francisco's gives a lift to many amateurs who lack darkroom space because of the housing shortage or building costs. On the photo-conscious west coast, it's a landmark.

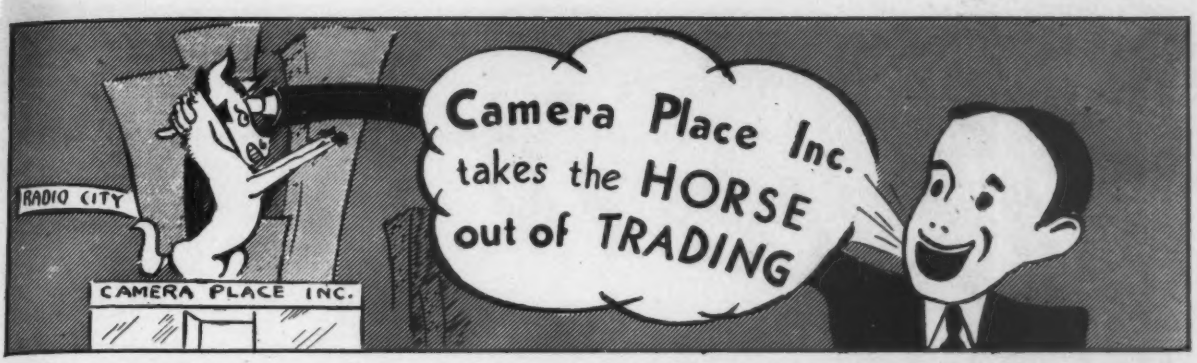
Helen Brush, pretty 29-year-old redhead (see cut) the only camerawoman on the Los Angeles metropolitan newspaper, *The Daily News*, is celebrating her 10th year as a professional news photographer. When her husband, Gib Brush, left the Daily News for the Navy and O.S.S. during the war, Helen was called upon to demonstrate all that she had learned about photography. Hopping into his place at the paper, she drew as her first assignment, the job of shooting a stampede of 700 cattle from the running board of a moving car. Since then, even tougher jobs have kept vivacious Helen on the jump, and last year she placed as a runner up to Barney Cowherd in the University of Missouri School of Journalism Newsphotography contest. Both she and husband, Gib, are enthusiastic hunters and fishermen and in her spare time she also studies voice. She is shown below in her press photog clothes and dressed for her first concert as an amateur soprano.

Joseph Muench, whose latest pictorial volume, *Grand Canyon* was published last month by Hastings House reports a near catastrophe while he was on location for that book. "Someone once said that the Grand Canyon would be a terrible place in which to lose a cow," says Muench. "I never had that misfortune but I almost lost something worth more to me—my field notebook with a record of pictures taken! It fell out of my shirt pocket as I leaned over Bright Angel Creek to rescue a fellow companion's shoe which was headed downstream in fast water. After much splashing, I finally chased down the little black

Continued on page 91

Stampede chasers by day; sopranos by night

LOU JACOBS, JR.



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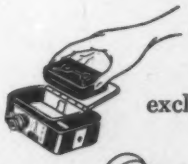
Convenient magazine-loading, no threading, no bother  exclusive Bell & Howell positive viewfinder, you see exactly what you get five accurately set camera speeds, including true slow-motion simple, accurate film footage indicator easy-to-read built-in exposure guide precision-built like all the other fine Bell & Howell cameras fine Filmocoted f/2.5 lens for needle sharp, professional quality pictures low cost operation with 8mm film.

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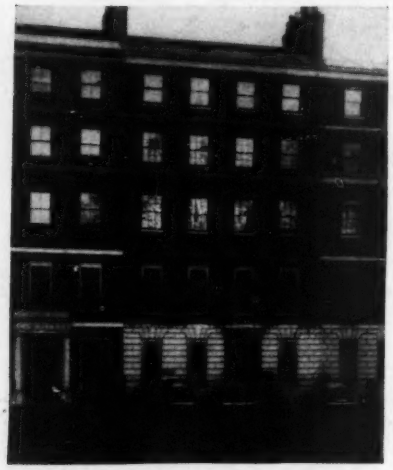
amateur report

London's world-renowned camera club



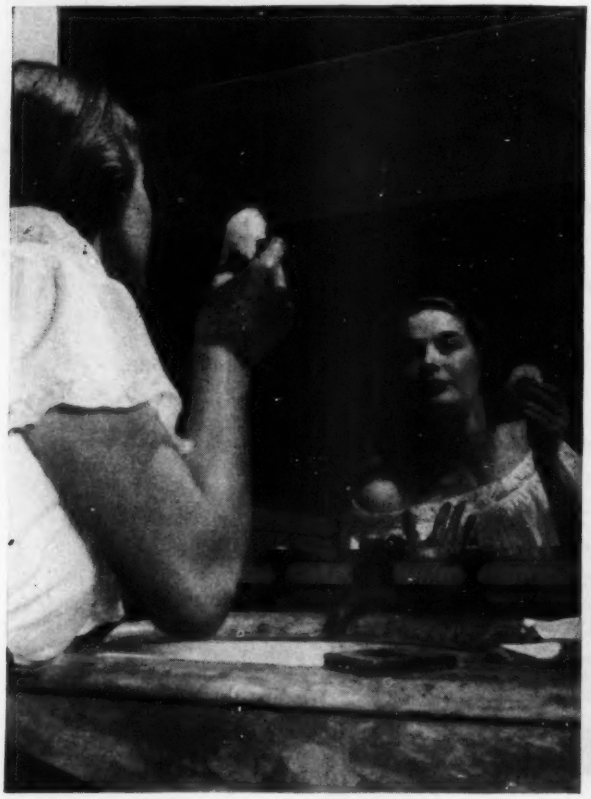
THERE aren't many institutions that one can truly call unique, but as far as we have been able to discover the *London Camera Club* at 23 Manchester Square, London W. 1 has no equivalent or opposite number anywhere else in the world.

The Club does not claim its distinction purely on the grounds of age. Founded in 1885, it has had an unbroken history ever since, and with its membership of over 800, it is full of the same good fellowship in photography that exists everywhere else in the world.

Imagine, if you will, a large five story house set in the quiet privacy of one of London's residential squares. Facing a small tree-shaded green, the club building exudes dignity, and security with a slight flavor of English austerity.

Within the brick-fronted building, however, is a small world of photography all on its own. Here you may have your meals in the dining room, take a quiet drink in the bar, have a snooze in the entrance-hall lounge with its big open log hearth, browse over the books in the Mortimer Room, book one of the studios and photograph to your heart's content choosing your model from the Club's private register if you wish, do your processing in any one of seven fully equipped darkrooms and clean up your finished prints in the dry mounting room. Or perhaps you prefer to attend the almost daily lectures and

BOMBED out twice during the war with a total loss of its possessions, the London Camera Club had too much bounce to stay down for long. Within the five story brick building, above, the Club offers everything from a dining room to a choice of fully equipped studios. Below, left, Miss Rita Kirkwood, one of the club's popular models prepares for a sitting. In Studio "A", right, Stanley Schofield abandons his movie camera to brush up on his still technique. PHOTOS: HAROLD WHITE



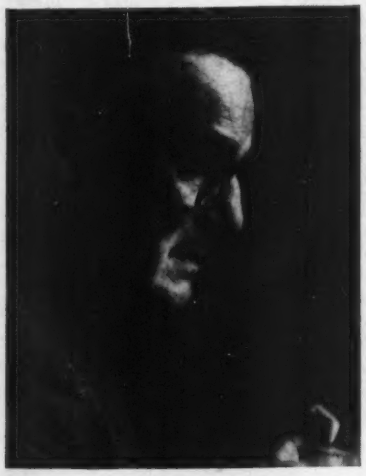
demonstrations in the lecture room.

Something is always going on somewhere in the Club, and with everything conveniently housed within four walls, the Club provides an ideal photographic home for anyone who likes his social club and his chief interest rolled into one.

That is not to say that the general membership is confined to amateurs. Far from it. Almost any day of the week you can sit at lunch with the big names of British photography around you—White, Cash, Nurnberg, Vining, Mason, Kenyon, Schofield, Newcombe, Weedon, Percy Harris—and talk shop to your heart's content. There's no snobbery at the Camera Club. Professionals mix with amateurs on level ground . . . and *Modern's* editor will bear me out here because Tom Weedon and I had the pleasure of entertaining him to lunch at the Club not so very long ago.

Shall we have a more detailed look around? We've already mentioned the dining room, but we should complete the picture and say that lunch, tea and supper are served here six days a week and that there is a special lunch-

PHOTOGRAPHERS who have achieved fame are to be seen daily at the London Camera Club. At the age of 71, Lancelot Vining, below, is an Ex-Fleet Street photographer and editor. Author of "My Way With A Miniature", he is a specialist in 35mm photography with his Contax.



time session on Thursdays when a guest talks for ten minutes after the meal. Feature of the month is the special evening dinner when new members are introduced officially to the Club and the evening is crowned by a guest of honour from one of photography's allied fields.

And then, of course, there is the dining room exhibition. It would hardly be fitting if members had their meals without the company of good pictures and the Club's honorary secretary, W. A. J. Paul sees to it that the show is changed once per month.

Perhaps I should mention here that a second exhibition is also on show round the walls of the Lecture Room and is likewise changed once each month and that a large illuminated viewing box in the Mortimer Room houses a display of colour transparencies.

The Camera Club bar is a small intimate affair, equipped with modern strip lighting for effect. It has a minimum of seating and always seems to me as though it was specifically designed to encourage the formation of small groups of members for a purely personal chat. That, at any rate, is what always happens.

Going up the wide Victorian staircase to the first floor we come to a pair of heavy, oak doors leading into the Lecture Room and from which branches the Mortimer Room, named after the famous seascape photographer F. J. Mortimer who was connected with the Club for so many years.

The Mortimer Room vies with the Bar for its intimacy and for the discussion which it promotes, for here after lunch members gather, amidst a learned array of books and journals, for coffee and a chat before returning to work.

On the floor above are two studios, one of them complete with a model's dressing room. Both have a selection of different background materials and both are equipped with far more spots and floods than any one member is ever likely to require.

Above the studios, on the remaining floors, are the various darkrooms each equipped with an enlarger, the wet workrooms, drying facilities, etc.

So now perhaps you can appreciate why, earlier on in this article, I referred to the Camera Club as "a small world of photography all on its own". If there are any facilities lacking, I have yet to miss them.

Several vigorous groups function under the auspices of the Club as a whole. The Darkroom Group for example exists to give all members the chance of acquiring the best possible technique. The Pictorial Group caters to the salon exhibitionists, and like the other groups sponsors its own programme of lectures and discussions. We have already referred to the Studio Group and beside them come the Colour Group, a now very active section of the community busily engaged in laying out two new darkrooms for its own purpose.

The history of the London Camera Club would fill a book for its spirit is such that, bombed out of its premises twice during the last war, losing all its possessions into the bargain, it rose again immediately to maintain its place as the virile centre of British photography that it is today. We are proud of our Club and welcome outsiders, so if you are ever over this way, be sure to pay us a visit.

LANTERN SLIDE lectures (top) are a regular Saturday afternoon feature at the London Camera Club. The Mortimer Room, center, is where club members take their coffee after lunch—just before they return to their various jobs. The bar, bottom, is also a favorite meeting place, especially with those who enjoy a before-lunch glass of Guinness.

L. W. Burrell
Assistant Editor
PHOTOGRAPHY MAGAZINE
London, England

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Exakta Kine Tessar f:3.5	Screw-In	5	1.25
Exakta Kine Tessar f:2.8	Screw-In	5	1.25
Exakta Xenon f:1.5	Screw-In	5	1.25
Leica Elmar f:3.5	Screw-In	5	1.25
Leica Summar f:2	Screw-In	5	1.25
Leica 90mm Elmar	Screw-In	5	1.25
Leica Summitar f:2	Screw-In	6	2.25
Leica Xenon f:1.5	Screw-In	6	2.25
Mercury II or Buccaneer	Screw-In	5	1.25
Retina I or II	Screw-In	5	1.25
Auto Rolleiflex	In. Bay.	5	1.75
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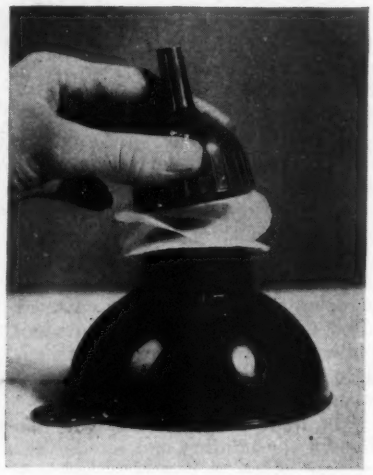
did you know? *technician's notes*

. . . that several thicknesses of gauze, cheesecloth, or organdy placed between the sections of a two-piece funnel will filter solutions as effectively,



. . . gauze works better than cotton

yet faster, than cotton? Cotton tends to mat in the spout and stop the flow. Two-piece filters of the type shown are made by Eastman Kodak Co.

Ray Hick

. . . that if you are out of commercial opaque but need to block out large negative areas, you can substitute ordinary nail polish? Any shade of red nail polish will do the job. Use a cheap brush to apply it because the polish may ruin an expensive brush. You can remove it from the negative later on if you wish with nail polish remover or with ether. If you use the latter, however, be certain to work in a well ventilated room. *Martin Dworkin*

. . . that electrical supply stores now sell a bulb originally intended as a test light for flash equipment? This bulb, the Mazda #63, six-eight volts, can be used in any focusing reflector that accepts a bayonet base bulb. With the reflector adjusted for beam position, it throws a beam of light sufficient for the photographer to use the regular rangefinder or ground glass, at night. By removing the battery case from the camera and using the bulb in the reflector, the photographer can use the light to see by in setting his lens and shutter adjustments at night.

Ed Novak

. . . that to get better pictures with the Polaroid Land camera, you should take the weather temperature into consideration? The colder it gets, the longer you should wait for the chemicals to act before pulling the tab and opening the door in the back of the camera to take out a picture. For temperatures around 45°, wait two minutes. For temperatures around 32°, wait three minutes. If the mercury is around 15°, wait five minutes.

Polaroid Co.

. . . that if you have trouble seeing the numbers on your enlarger lens while stopping it down, you can simplify matters by taping a piece of tinfoil over the red filter? After focusing the enlarger, swing the filter into place. The reflected light will enable you to see the lens numbers as you stop down for the required diaphragm opening.

Gordon Wenner

. . . that if you have enough old films (negatives or movie film) to dispose of, it may be profitable to recover the silver in them as well as sell the cellulose acetate or nitrate for reclamation? The gelatin used in film is a protein, and is readily broken down by proteolytic ensymes. One thin slice of raw pineapple (never cooked pineapple) will remove the emulsion from 50 feet of 16mm films. If the raw pineapple is crushed or grated, more enzyme is released from the fruit cells. After grating or crushing the pineapple into water covering the film the temperature should be maintained at about 100° F. for several hours or until the gelatin is removed. Temperature is not critical, but enzymes are rapidly destroyed above 125-130° F. Allowing the solution to stand overnight at room temperatures will generally remove all gelatin even if the temperatures are considerably lower than 100° F. Since enzyme solutions do not keep well, no attempt should be made to store the solution for future use. *Paul Pope*

. . . pineapple enzymes reclaim silver

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Continued on page 88

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HOME FROM RUSSIA

. . . Ernst Haas uses his camera to record a big event in the lives of the little people of Europe

"HALLO OTTO"

These are pictures that Ernst Haas of Magnum made in Germany as part of a series on the returning prisoners of war. It is the big event that these people have waited up to nine years for; every train from the Eastern Zone is met by the anxious, the curious and the morbid. There is no mistaking the P.O.W.'s in their quilted, forest green jackets. While other photographers in Europe were taking pictures of the great and the exotic, Haas reached down into the lives of the common people to make a couple of shots that capture the full range of human emotions; here is intense joy, unswerving hope, cynical amusement and smoldering resentment. Technically, this is quite an accomplishment, when you consider that these are unposed, natural light photographs plucked out of a swirling crowd at a railroad station, with no one interested in cooperating with the photographer.

"HAVE YOU SEEN MY BOY!"

BIKINI SUITS

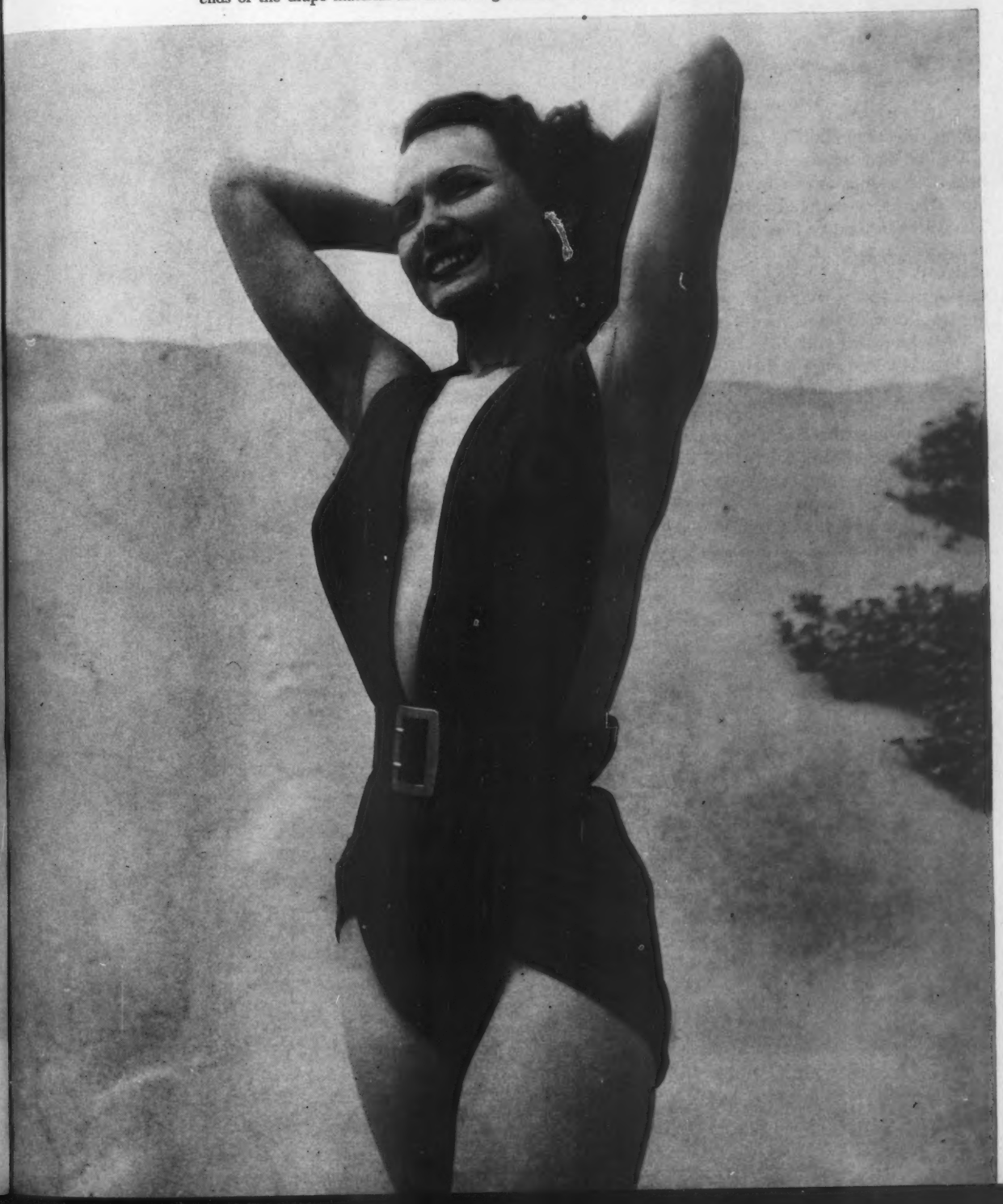
Two or three scarves are all you need to make these photogenic sun suits says Peter Gowland

Since most of the manufacturers of swim suits nowadays cling to the quaint notion that bathing suits should be durable enough to swim in, the photographer who wants to produce striking pin-ups has a problem. Magazine editors reflect their reader's demands for fresh, unusual swim suit costumes. But since mass produced outfits necessarily have very little individuality, the trick is to find something in beach costume that looks different—yet has the illusion of being the subject's usual attire.

Custom-made suits are out of the question for most photographers because of their price. One solution, then, is for the photographer and model to cooperate in creating whatever style and color of suit they want. Some of the Bikini styles can be worn over regular two-piece outfits; others do not look well with other garments underneath. This being the case, the need for a place where the model can change and adjust costumes should be kept in mind in choosing a shooting location. And to avoid misunderstanding or embarrassment, the photographer should have a female assistant along. On field trips, my wife Alice takes care of everything except last

FIG. 1, above. The costume on these pages is begun with two lengths of any soft material. In this case, above, two lengths of rayon jersey, each length two yards long and 27" wide, were pinned together. The center of the material is placed at the nape of the subject's neck (Fig. 2, right) so as to drape forward to form the front of the costume. The ends are then brought between the legs to the back where pins in the center hold the material together. The ends then pass around the waist to the front where they are twisted and folded neatly under at the sides or in back—depending upon their length.

A VARIATION of the suit described on the opposite pages is the result when a wide leather belt is used. The ends of the drape material are now brought underneath the front piece and twisted over the belt in the back.



minute directions and clicking the shutter. To my mind, this is an ideal set-up.

Two or three scarves which retail for as little as $1 each, or two yards of bright colored jersey can be used for an infinite number of suit combinations. Since the jersey material is usually 54″ wide, it should be split lengthwise. The ends can then be joined together to form a single strip of cloth 27″ wide and four yards long. One of the most striking suits I have ever seen was designed by a model who used two yards of red jersey and two yards of Kelly green jersey, split lengthwise and joined at the ends. (The two remaining lengths were saved for future use.)

To build a suit with this material, the seam is placed at the nape of the neck and twisted once or twice before bringing it down the front. This gives a smoother neckline. Both ends are brought between the legs and around to the back where small safety pins hold the costume together. The loose ends are brought back around to the front with a twist in each piece at the waist, and tucked in neatly at the back. (See figures 1 and 2.)

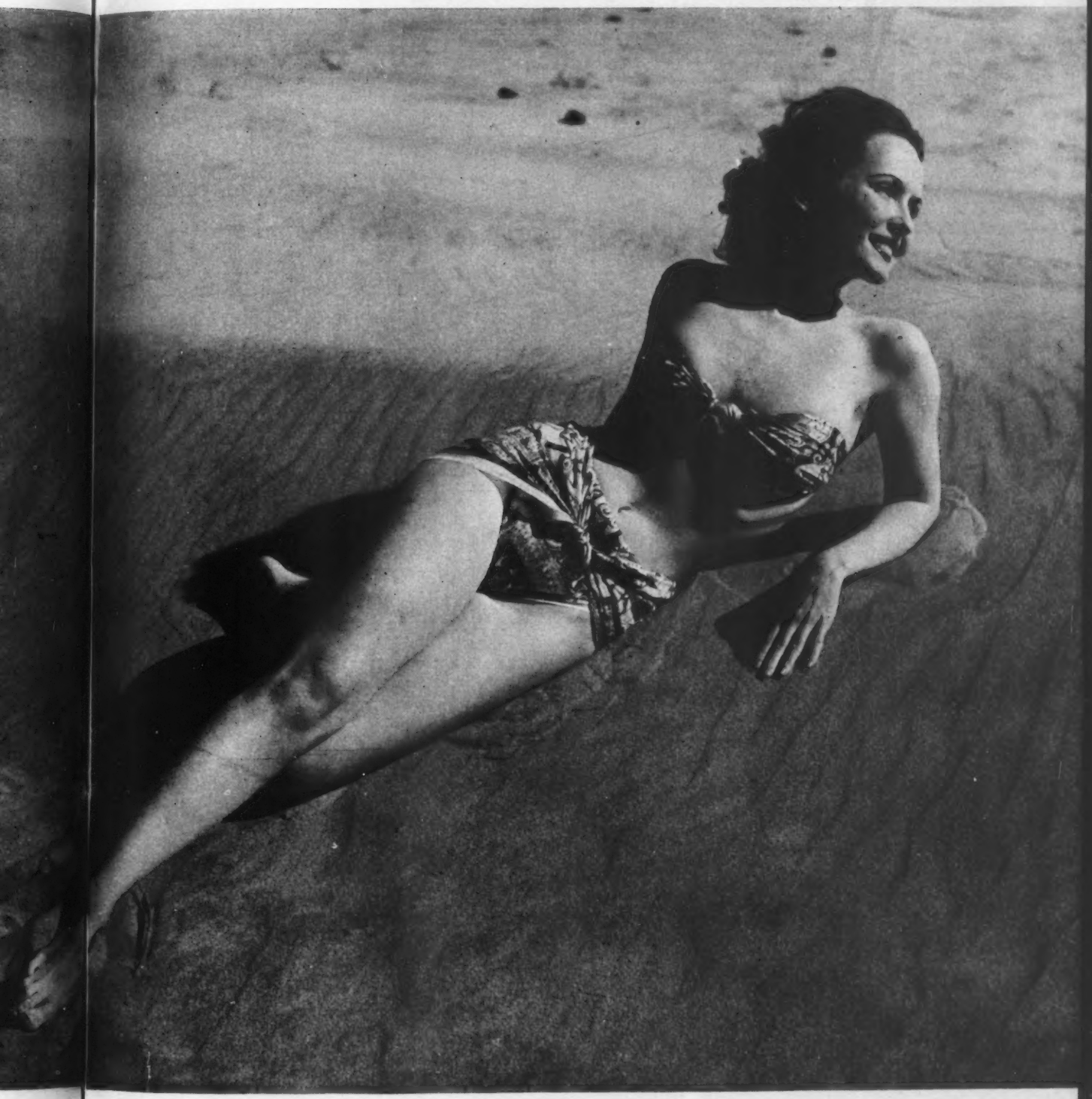
A variation on this costume that is especially suited to subjects with short legs is to drape the material in the back to form a bustle effect instead of bringing it around to the front. A wide belt is then used at the waist, and the resulting high sideline on the legs gives them an illusion of greater length.

For a three-scarf suit, begin by folding one scarf diagonally and tying a knot in the middle. With the knot in the center, this scarf is tied in place to serve as the bra. (See Fig. 3.) The two remaining scarves are likewise folded

Continued on page 87

FIG. 3, above left, shows how one scarf can be folded diagonally with a knot at the center to form the bra for a beach costume. Two more scarves are folded diagonally and pinned or basted together at the center corner (Fig. 4, upper right) to form the trunks. The ends of the scarf that forms the front of the trunks pass around the waist and are tied together at the back. The ends of the scarf that forms the back of the trunks are brought forward (Fig. 5, left) and tied in a bow or knot in front.

THE SUNSHINY warmth in many of photographer Peter Gowland's California beach shots is purely an illusion. All of the accompanying pictures of model Gwen Caldwell were made on a cold, overcast day. Using a hand-held Rolleiflex camera and fast pan film, Gowland shot at F:11, 1/250th second when the sun was out, and at F:8 or F:5.6 with the same shutter speed when the sun was hidden.



Fotografia

CIRCOLO FOTOGRAFICO MILANESE

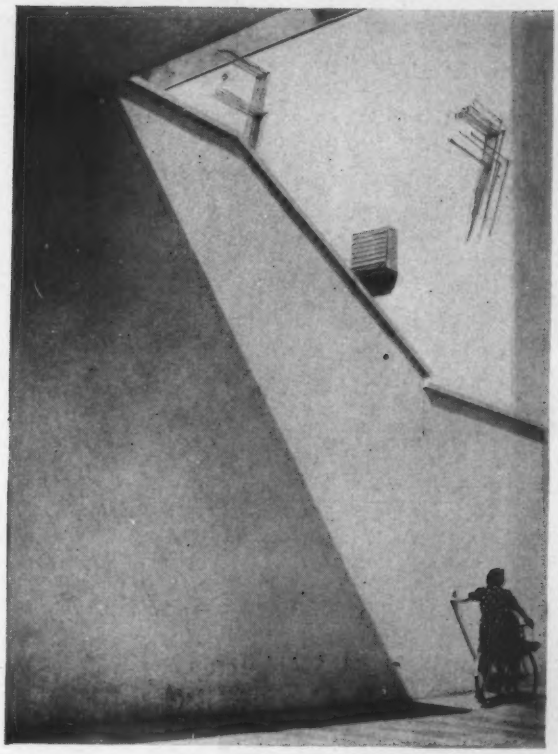
A photographic group in Milan is urging all Italians to take pictures of the "most beautiful country in the world"—these are some of the fruits of their idea

WHEN ITALY emerged from the War, Photography, like many another art had to start over. The photographs on these pages are dramatic proof of how well the Italians have succeeded.

The *Circolo Fotografico Milanese* was one of the first groups to take on the work of arousing the public interest in photography. "Take pictures" they urged in every magazine, newspaper and over the radio, "it's not important what equipment you have. Take pictures." They went after the professionals and dilettantes alike. The photographs that professionals were making in Italy of people's expressions and metal machine parts were doing little to arouse the interest of the public in photography as a modern means of communication of ideas. *(Text continued on page 29)*

TOP: PIETRO DONZELLI
OPPOSITE: ERMANNO MATALONI

E. PETRAROH

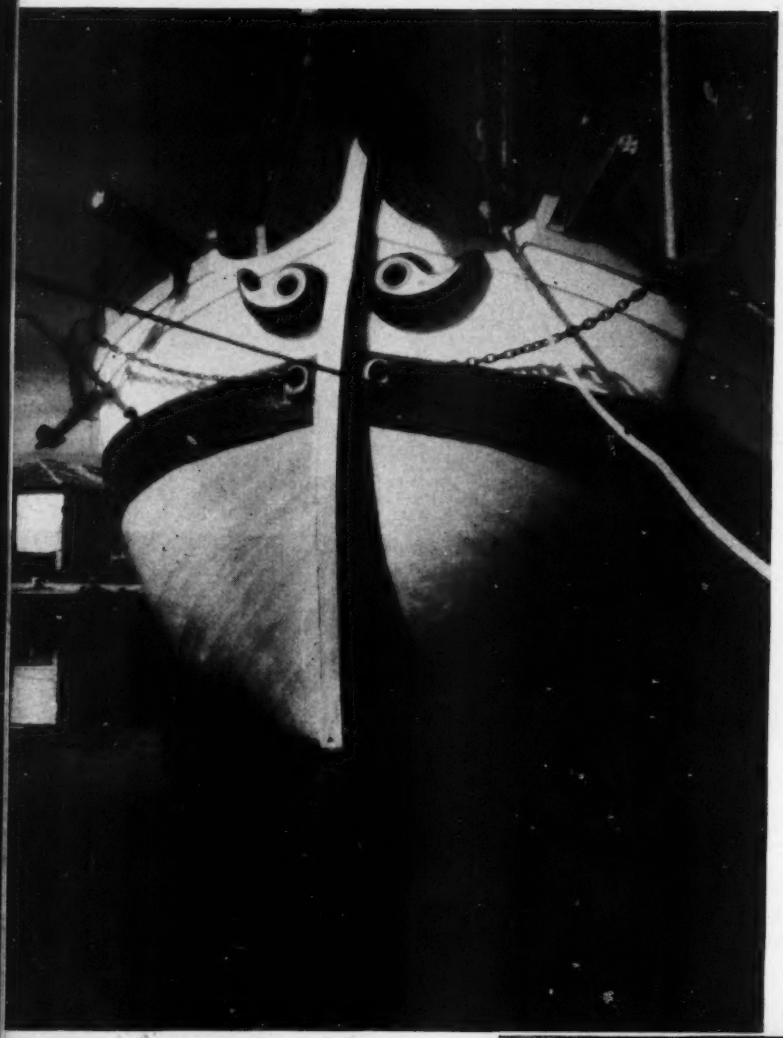


LEFT AND BELOW:
GESM. ALDO
SPAVONI

So determined was the group to present their picture ideas that they began publishing their own magazine, "*Fotografia*" (the logotype of this magazine forms the title type of this story) under the editorial direction of Conte Federigo Odorici.

"Let's make pictures that answer our thirst for photographs, that raise the spirits, that jar the sensations," was the theme of one of the editorials in *Fotografia*. And Italian photographers have responded with exuberant photographs that have kept pace with their realistic motion pictures: "Paisan," "Shoeshine" and "Bicycle Thief."

BOTH PHOTOS
TO RIGHT:
ERMANNO
MATALONI



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GANAPINI

PIETRO
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4-way filter

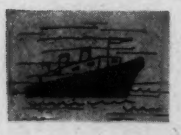
Have you ever wanted to deepen the blue of the sky in your color transparencies? Or photograph a store window without the bothersome reflections of passers-by? These are two of the four basic ways in which polarizing filters can be put to work solving your photographic problems.

While ordinary light is made up of vibrations in all directions, when it becomes polarized, these vibrations are confined to a single plane. This permits control of polarized light through a substance similarly polarized; that is, one which will pass only the light whose plane of vibration is in line with the axis of the polarizing material. For use in photography, a sheet of polarizing substance, such as Polaroid, is sandwiched between two pieces of optically flat glass. The filters, neutral gray in color, are usually equipped with an indicator to mark the axis of polarization, as shown in the above photo of a Kodak Pola-Screen. When the indicator is in line with the plane of vibration of polarized light, the light will be passed; but as the filter is rotated, the light will gradually dim until, after the filter has been turned through 90°, almost none gets through.

Under certain conditions, such as reflections at about 35° from a non-metallic surface, light is polarized naturally. The amount of this naturally-polarized light reaching the film can thus be regulated by a polarizing filter at the camera lens, or a second polarizing screen may be used at the light source to produce the polarized light. The chart below gives the information you will need for applying the filters to your picture-making. In the column headed "axis orientation," the position of the indicator is given for maximum effect. The best effects for your purposes, however, may be obtained at some slightly different setting which can be determined visually. While looking at the scene through the filter, turn it slowly until the desired effect is observed, then

Continued on page 84

FOUR BASIC WAYS YOU CAN USE POLARIZING FILTERS

	use	remarks	exposure factor	axis orientation
	TO DARKEN SKY *controls sky brightness to about same extent as "A" filter, without distorting other color values; produces rich, deep-blue sky tones with color film*	Subject must be side or overhead lighted. Can be used with yellow or red filter for spectacular sky effects on panchromatic film.	3.5-8.5 (1 for side-lighting plus 2.5*-5 for filter).	Point as nearly toward sun as possible.
	TO SUBDUE REFLECTIONS *partially eliminates reflections from non-metallic objects; with color film also increases color intensity and purity*	Most effective when reflecting surface is at angle of about 35° from camera axis. Two filters (one at light source) give best results for copying or for metallic reflections.	2.5*-5	At right angle to reflecting surface.
	**HAZE FILTER** *penetrates haze when photographing distant scenes*	Scene must be side or overhead lighted.	2.5*-5	Point as nearly toward sun as possible.
	NEUTRAL DENSITY FILTER *2 filters form a variable neutral density filter for recording detail when shooting directly into intense light (such as eclipse of the sun, welding, etc.); no distortion of color values*	Density varies from light gray (axes parallel) to near black (axes "crossed").	none	Determine visually.

*Exposure factor of 2.5 applies to Eastman Kodak Pola-Screen. See manufacturer's data for other filters.

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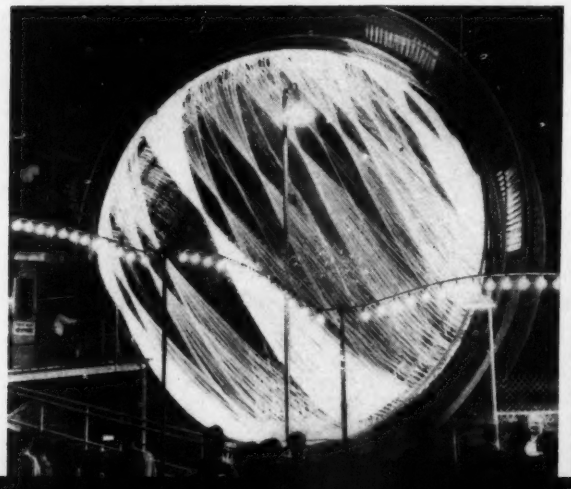
THE GYRO, at Coney Island was pictured three ways by Andreas Feininger. The night shots have the geometric feeling of a strange, abstract painting. LIFE PHOTO © TIME, INC.



MIDSUMMER NIGHT PICTURES

BY ANDREAS FEININGER

"Here you are folks, the thrill ride of the century! The gyro globe! It whirls, it spins! A thousand thrills a second! Where else can you get such a thrill for 25c, one-quarter of a dollar?"

While the barker made his spiel, I stood and watched the mad maze of whirling lights on the Gyro Globe. Somewhere in there people were getting body-slammed around worse than a wrestler being tossed on the mat.

Photographs of moving lights at night have always fascinated me, even though there is nothing new in the idea. Such pictures were probably taken before I was born. But every time I hear the music of a merry-go-round, I want to get out my camera and snap a few pictures while people are reaching for the brass ring.

I believe that some great pictures of moving lights at night are still to be taken—exciting pictures which can tell us something about the way people work and play.

To some people, these light pattern pictures may seem unnatural, although they still appreciate their beauty. The human eye is not accustomed to viewing lights as patterns. It sees them only as bright moving dots. The streaks and lines that give these pictures their appeal are missing.

There are two ways you can take these pictures in both color and black and white; as the human eye sees it in "stop-action" with a fast lens, film, and shutter speed; or, you can take them the way I like to do, with time-exposure to produce the feeling of

Continued on page 96

ON ANOTHER PART of Long Island, far from the blare of Coney Island's canned music, Fritz Henle made this time exposure of a beach picnic. "All you need," he says, "is a full moon, a bright bonfire, an F:3.5 lens, fast film and people who can hold still for a 10 second exposure."

THIS IS A SCENE in the French city of Rennes on the day of Liberation, made by John Morris, who was with the American Army that was pushing through France. Here is an honest look at the emotions that were cut loose on that day toward the collaborators; spitting, hissing, name-calling and finger-pointing were as much a part of the scene as flower-strewing and welcome speeches to Americans.

LET'S MAKE HONEST PICTURES

BY JOHN G. MORRIS
Picture Editor, Ladies' Home Journal

It is only at the end of the day when I face my conscience, my wife, or some equally severe judge that I begin to wonder. I wonder about all those gag pictures that I have been responsible for. I wonder about the time we convinced Madame Tussaud's that King Victor Emmanuel didn't belong in the Hall of Fame, just so we could photograph him being carted down the hall. I wonder about the time I got Jane Russell to inspect the hull of a sunken ship and the time I got Warner Brothers to hold an air raid drill in the starlets' dressing room.

I wonder how it happened that the last war was the best photographed war in history, and how that doesn't seem to make any difference. I wonder if the pictures I saw censored *would* have made a difference. There were the pictures which came from Sweden and showed what had happened during the air raids on Berlin. I remember how polite and smiling the English censor was when he showed them to me before he put them away in a file. Then I remember the American censors, too, and how sorry they were that they couldn't pass Ralph Morse's pictures of war-weary GI's, taken at a "rest center" behind the lines. And the faces of dead men could not be photographed out of consideration to the folks back home.

Then I begin to wonder about the pictures which we didn't even take, either through carelessness, thoughtlessness or the numb shock of too-closeness. I remember a peasant in Normandy. I had given him a Domino sugar lump from a box of K-ration. I watched him unwrap the sugar from the little white paper, touch it to the tip of his

GEORGIA HIGHWAY SCENE. This is typical road-side sign decorated tree. But any picture editor would think twice of running it because pictures with religious implications must be handled with care. *Henri Cartier-Bresson (Magnum)*

A PRETTY GIRL traffic cop in Kiev, Russia, which, because of the current state of affairs, might be construed as a bit of clever Communist propaganda. What if she were homely? *Robert Capa (Magnum)*

tongue, and then wrap it up again—too precious to eat all at once. I watched him with a camera around my neck, and realized too late what I had seen. Also I remember a day in London. A buzz bomb fell near the office at a crowded intersection. I was curious and went to see. I saw what had been a truck. I looked for the driver, but he was not with the truck. And then I turned and saw his head. I could ask no one to photograph this, but now it seems that there are some people who need to see such pictures.

I wonder what happens to the pictures that *have* been taken. I have assigned photographers to work at constant risk of death only to see their pictures go unused. The picture magazine has spawned a special kind of wastebasket, big enough to hold 11x14 prints—lots of them. Into this wastebasket in early 1942 went some pictures of the Nisei—children of America but of Japanese ancestors—which showed them as the quiet people they are, fishermen, truck farmers, gardeners, hardly a "yellow menace." (These pictures did not keep these people from being put in dust-cloaked concentration camps.) Into this wastebasket in 1944 went pictures which showed the hell of jungle warfare. Into this wastebasket in 1946 went the birth pains of a mother lying on a kitchen table in a Chicago tenement. Into such wastebaskets goes much of the daily pride and work of the world's best photographers.

At that the pictures in the wastebasket are sometimes better off than those in print. Isn't it better to kill an honest picture outright than to maim it with a dishonest caption? Pictures, like words, suit the needs of those who use them. Among my souvenirs is an eight-page, full-size issue of *Life*, printed in Germany in 1943 and circulated as propaganda in the occupied countries. All it contains is *Life's* picture story of the Detroit race riots, printed verbatim. (I do not mean to imply that *Life* should not have published the story in the first place.)

These are some of the questions which haunt me, and I find that I have no answers. I don't think they are purely personal. I think they show a need to re-examine the still photograph, to discover its special talent for revealing truth and beauty, for creating understanding among men.

It is a great talent. Begin with the individual and consider the range of photographic possibility. A portrait may catch only an accidental aspect of the face (e. g. a sneeze) or it may catch a vital aspect. A portrait may be deliberately stylized (e. g. Penn or Karsh) or it may be the quick-frozen expression of a moment (e. g. Weegee). It may be maudlin with sentiment or cruel with caricature.

Next come the relations between people. How often we see pictures of man and wife, but how seldom do we sense any love between them? How often we see pictures of teen-agers dating, but how seldom do we sense jealousy, or shyness, or insecur-

FROM Victor Jorgensen's (Scope) pictures of South African gold miners, the one above of the miner's carefree Sunday, as he performs his native dances, will be an editor's choice most of the time. Yet the photograph to the right, of the miners as they leave the pits and are searched by the guards, is far more important and honest and should be used in any story that attempts to picture the life of these men.

ity? How often we see pictures of factory workers, but how seldom do we see any sweat, any strain? How often we see pictures of business, but how seldom do we see ambition, selfishness, greed? How often does the camera catch tears, laughter, hurt and pride?

When we pass from the relatively simple relations between individuals to the complex relationships of modern society the photographer and then the picture editor becomes lost in generalities. "Housing" becomes architecture, no trace of a landlord. "Traffic" becomes a long line of cars, no suggestion of impatience, no hint even of the danger of jaywalking. Pictorial stereotypes sit in for "labor" and "management," for "artist" and for "mom," even for "sex appeal." The magazine cover itself becomes such a stereotype that "cover girl" is a girl who exists only on the covers of magazines.

Yes, photography has earned its place among the magnificent vehicles of modern communication, alike frustrated, confused, maligned and misdirected. The screenwriter bows to box office, the commentator to the Hooper rating, the photographer to circulation. Success is its own reward.

If I have been critical it is not because I feel that we in the profession are totally helpless. Certainly there is growing awareness of these problems among photographers and editors. Photographers have graduated from the kindergarten of fascination with the camera as a toy. Editors too are rapidly entering first grade. Editing by formula is not the satisfying process it once was, and the delicatessen-type layout has lost its relish.

Times are changing fast. Today's reject may be tomorrow's lead picture. Today's magazines are searching their souls. Tomorrow there may be new media as well. Let's make the pictures that are honest and fresh, that give full range to our willing cameras and sensitive film.

THE HONG KONG RACES. Henri Cartier-Bresson of Magnum made this photograph of a British couple who were among the spectators at the races. This picture tells, as words cannot, how this couple lives.

ABOVE: One of a series of candid pictures that Eddie Feingersh made at Ellis Island that were never published. Perhaps it seemed to editors that it pictured a Jewish immigrant as a caricature.

RIGHT: Disillusioned people don't make happy pictures. Kurt Schraudenbach's picture of these German people seems to say that they will grasp at anything; in this case the words of a leader of a health cult.

GASTSTATTE u. GESTUT
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1200 Weston

A match in the dark will illuminate a picture with Ray Shorr's 35mm technique

BY BOB SCHWALBERG

Did you ever take a photograph by the light of a match? Ray Shorr, a young Black Star (photo agency) photographer had to do just that on a recent magazine assignment. Shorr had been asked to catch the intimate atmosphere of a smoky basement night spot in mid-Manhattan. So, like most magazine photographers, he scouted the job several nights before he was scheduled to shoot. When he tested the available light with an exposure meter, the needle didn't even show a quiver. Shorr's one word summary of the light situation was: "Stygian."

Flash was out. The harsh light of the flash bulb would have given a completely false representation of the dusky, fume-filled room. Careful use of flood lamps could have supplemented the sub-illumination, but would have annoyed the customers who were paying for the privilege of not being able to see more than ten inches in front of their noses. This left Ray with a Hobson's choice—the pictures had to be made by whatever available light he could command.

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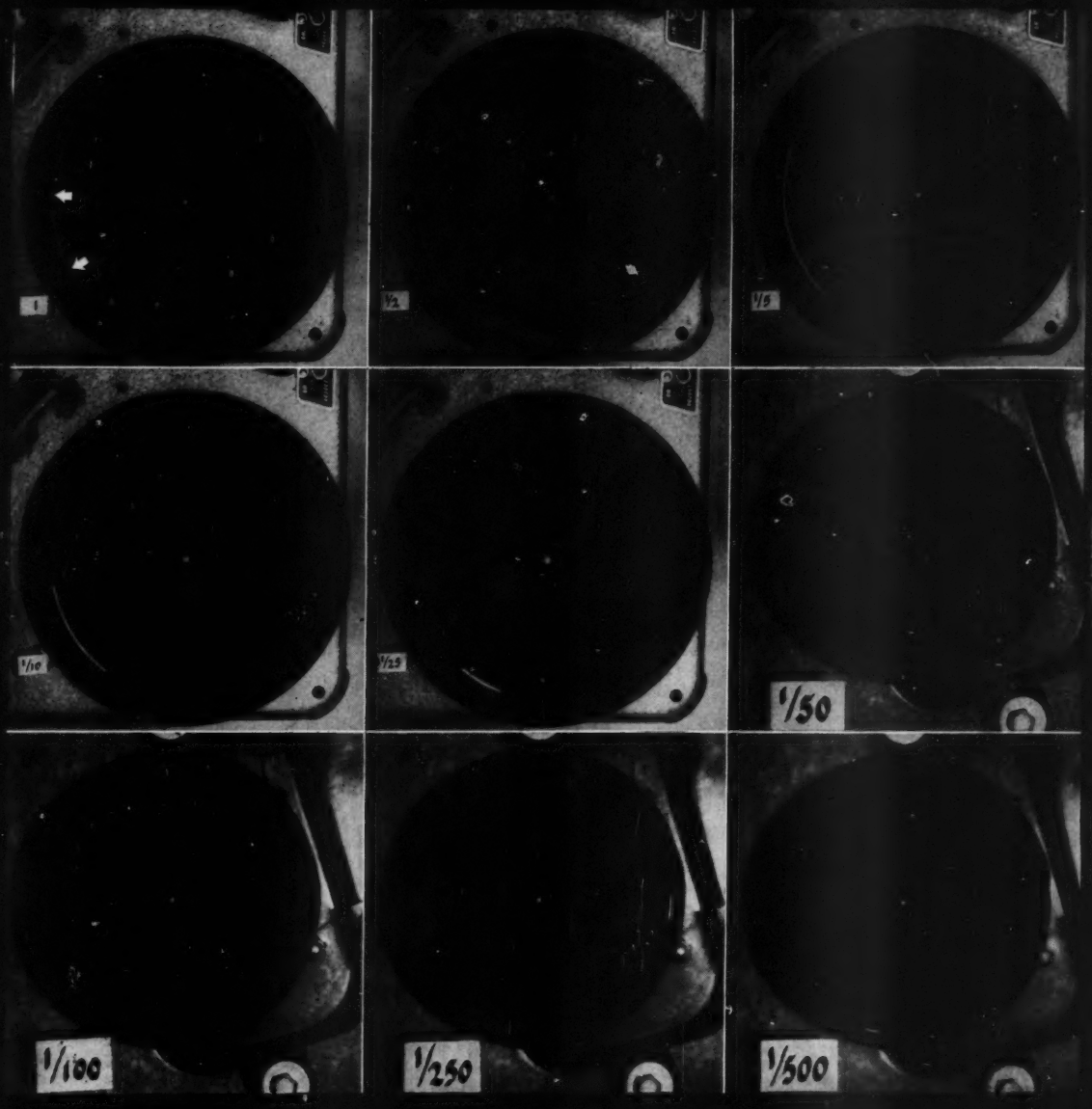
RAY SHORR made this matchlight shot in a basement night spot on Plus-X film; 1/5 sec. at F:1.5.

BLOBS of subway light and a handheld camera produced this picture. *Ray Shorr—Black Star*



TEST ANALYSIS OF A COMPUR SHUTTER

An actual test on a Compur shutter is shown in the above series of nine exposures. The results, tabulated at right, give the percentage of error at all marked shutter speeds. Such inaccuracies may be expected in any good shutter, while much greater errors are likely in shutters that have been mistreated. In the 1-sec. exposure, note that the traced-over line (between arrows) represents a total rotation of 395°. The last four photos (shutter speeds of 1/50 sec. and faster) show the use of a 3" disc fitted directly to the turntable drive-wheel. Test exposures and calculations were made as explained in the text.

SHUTTER CHECK MADE AT F:8

shutter setting	tested speed	% of error
1 second (1.00*)	395/468 (.844*)	fast 15.6%
1/2 " (.50)	212/468 (.453)	fast 9.4%
1/5 " (.20)	68/468 (.145)	fast 27.5%
1/10 " (.10)	44/468 (.094)	fast 6.0%
1/25 " (.04)	19/468 (.041)	slow 1.5%
1/50 " (.02)	48/2218 (.021)	slow 6.0%
1/100 " (.01)	20/2218 (.009)	fast 9.8%
1/250 " (.004)	11/2218 (.005)	slow 23.9%
1/500 " (.002)	7/2218 (.003)	slow 57.8%

*shutter speed expressed in decimal form (seconds)

Here is a simple and accurate method to check the shutter speeds marked on your camera

SHUTTER ✓

TEXT AND PHOTOS BY KEN MURRAY

Is the lighting right? Am I in focus? Did the subject move? If you're like most amateurs, your camera's shutter speeds are the last thing you worry about when you snap a picture. Nevertheless, the odds are against you every time you accept the markings on your shutter at their face value.

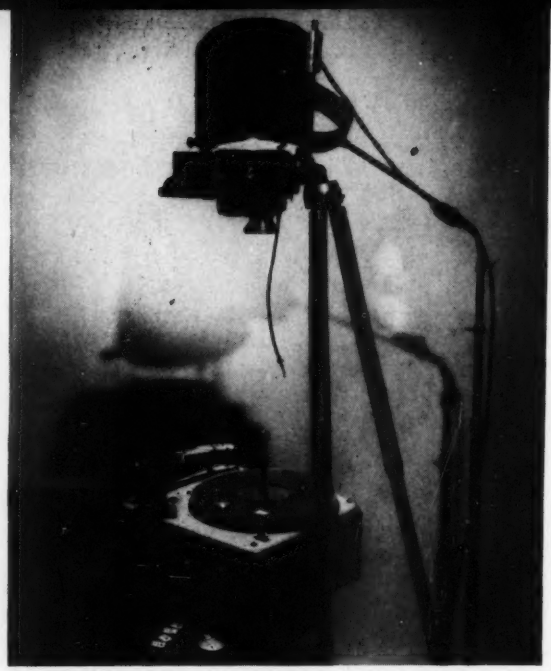
Since the first camera shutter was made, designers and manufacturers have had the constant headache of trying to match exactly the performance of a shutter to the speeds engraved on its dial. So far, due to the problem of quantity production, no one has been completely successful. As a rule, even the most expensive precision-built shutters will vary considerably—often as much as 50%—and it is not uncommon to have two settings on the dial which actually give the same shutter speed.

In black-and-white work the exposure latitude of the film will hide discrepancies in shutter speed; but with color film, these errors become seriously apparent and are almost always blamed on faulty processing or the exposure meter. With the simple speed test for between-the-lens shutters detailed here, you can learn the peculiarities of your camera's shutter and allow for them in setting your exposure. You will waste a lot less color film and you'll probably notice improved quality in your black-and-white shooting as well.

The Basic Setup

As in other shutter testing systems, a phonograph turntable provides a constant-speed standard for checking the shutter. Almost any type phonograph will serve, electric or spring powered, including the record changing types. At the edge of the turntable a small spherical reflector is mounted. The turntable and reflector are illuminated from a single point as near the camera as possible and photographed in motion through the shutter to be tested. An image of the light source, captured by the reflector, shows up on the camera film as an arc which can be meas-

A PLASTIC PROTRACTOR, below, is used to measure the angle of rotation. Ordinarily, measurements would be made on the negative or its projected image. Larger size allows more accuracy.



A PROXAR-TYPE supplementary lens may be used in place of camera bellows extension to secure a large image of the phonograph turntable. To make the test exposures, the camera is positioned directly above the turntable centerpost, with the light source placed as close to the camera as possible. The camera setup shown at left is used for test exposures at all shutter speeds; only the turntable is altered (see below).

use these 3 setups to check all shutter speeds from 1 to 1/2000 second

1 to 1/25

For the basic shutter-testing setup, a rounded, polished reflector, such as the head of a drawer pull shown here, is placed at the outside edge of the turntable. Reflection from the centerpost marks center of rotation. Note marker raised to focal plane.

ured in degrees to establish accurately the time during which the shutter was open. The reflection from the turntable centerpost is taken as a reference point for measuring the angle.

This improved method has important advantages over the usual one which requires a flashlight bulb for illumination. For instance, you are not limited to testing the slower shutter speeds. You can check accurately the 1 to 1/500-second speeds of conventional shutters; the 1 to 1/800th-second speeds of the Kodak Synchro-Rapid; also the speeds of even faster between-the-lens shutters, if and when they are developed. The procedure is simple and does not require the wiring of a battery-and-flashlight-bulb rig. Designated exposure time is recorded on each test negative so that confusion is avoided.

If your camera lacks sufficient bellows extension, a 1+ to 3+ supplementary lens should be added to provide a large image. Photographs of the set-up for checking speeds up to 1/50 or 1/100 second are shown on this page. Locate the camera directly over the center of the turntable. The lamp shown is a Display Fresnel Photospot, but a photoflood lamp or equivalent, with or without reflector, is equally satisfactory. It is necessary, however, that the light source be positioned as close to the camera as possi-

use this data for your calculations

For 78 R.P.M. turntables, use this table to find the correct angular rotation for shutter speeds between 1 and 1/100 second.

SHUTTER SPEED	DEGREES ROTATION
1	468°
1/2	234°
1/5	93½°
1/10	47°
1/25	18½°
1/50	9½°
1/100	4½°

At other turntable (or test disc) speeds, and for checking faster shutter settings, the formula for determining correct angular rotation is:

Angular Rotation (degrees) = 6 x R.P.M. of test disc x Shutter Speed

EXAMPLE: Shutter Speed = 1/400 = .0025 sec.
R.P.M. of Disc = 2218

Angular Rotation = 6 x 2218 x .0025 = 33.3°

To find actual shutter speed under these conditions if measured angular rotation was 30°:

$$\text{Shutter Speed} = \frac{\text{Angular Rotation}}{6 \times \text{R.P.M. of Disc}} = \frac{30}{6 \times 2218}$$

$$= .0023 \text{ sec.}$$

1/50 to 1/500

To check speeds through 1/500 second, a 3" cardboard disc, painted dead black, is attached directly to turntable drive wheel. Reflectors are small, polished ball bearings; heads of rounded, polished upholstery nails are also satisfactory.

over 1/500

To test between-the-lens shutter speeds above 1/500 second, a 1½" black disc is mounted directly on motor shaft after drive wheel has been disengaged. Speed indicator, left, is used to measure motor speed. Reflectors shown are ⅛" bearings.

ble to center the reflected images. The turntable reflector for this speed range is the head of a drawer pull, attached with a bit of Mortite utility putty; or you can use most any rounded, smooth, polished object in silver, nickel or chrome; such as a shiny dress or coat button. Speed-indicating markers are bits of white cardboard numbered with black ink, raised to the focusing plane on a wooden dowel.

With the proper marker in place, shield the turntable from extraneous light and make the first test exposure. The exposures for your tests are not critical since it is unimportant if the phonograph itself is over or under-exposed. All you need record is light reflected from the turntable center post, the moving reflector and the white marker.

How to Make the Calculations

A synchronous electric phonograph motor is intended to spin the turntable at 78 revolutions per minute, just as is a fully-wound spring drive, but several considerations may alter the actual performance. You can easily check by counting visually the number of times the reflector passes a given point in a minute. Divide the number of turns by 60 to learn the revolutions per second and multiply

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SOME OF MY BEST FRIENDS ARE DOGS

Photographs
and text
BY RICHARD C. MILLER

One of the nicest things about taking pictures of dogs is that after working with all you have, to get something that you really think is terrific, your subject is not going to take one look at the proofs and howl. "You don't mean to tell me you think I look like that!"

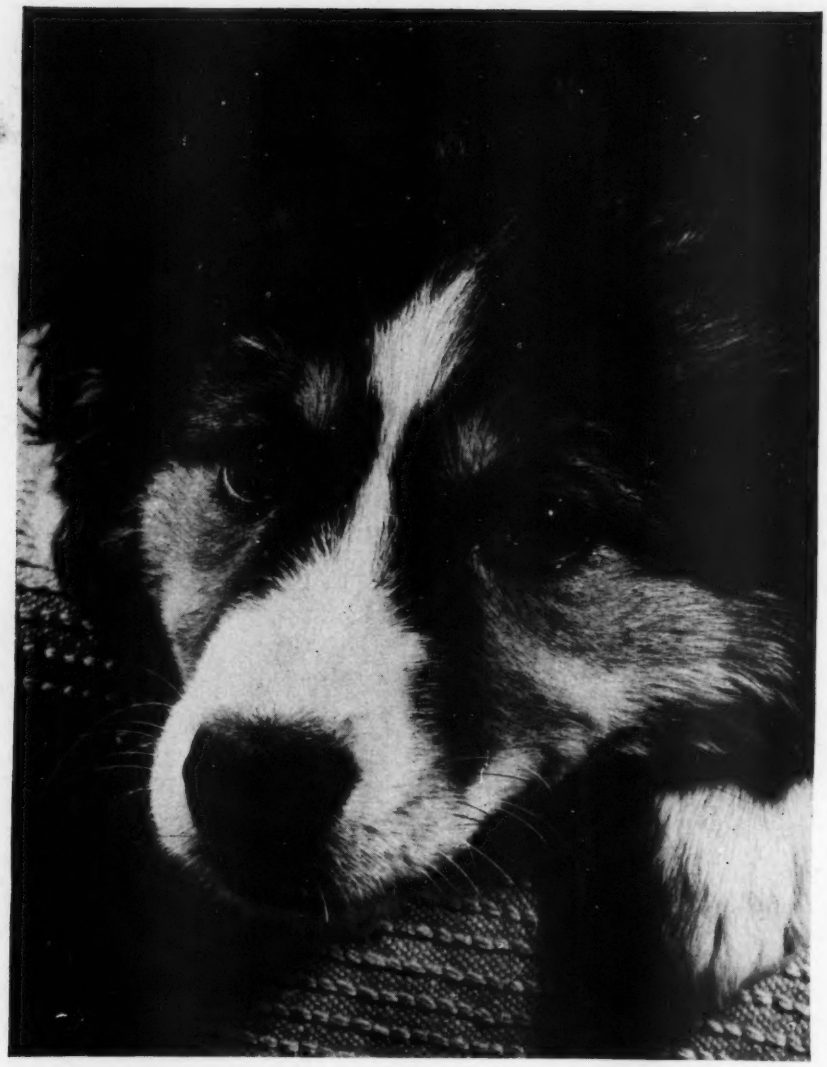
In some ways dogs rate better than humans as models. For instance they are not nearly so likely to be self-conscious, and their reactions are more direct and honest than most grown-ups. And so far I have yet to come across one that has tried to tell me from what angle he photographs best or just which lines and wrinkles he expects me to retouch before he orders his final copies.

Granting that you like dogs a lot, and they do not run away at sight of you, there is one quality that you will do well to have in abundance. That is patience. Unless you are working with a trained dog and handler, your lines of communication are going to be pretty poor, and none of the directions or orders that you can fire at a fellow human are going to mean much to your canine model. Instead you will have to take plenty of time and count on using lots of film if you hope to get many outstanding negatives.

Many big name photographers poo-poo the demand on the part of the photographic reading public for technical details about their work. They point out—and quite rightly, of course—that fine pictures can be taken with anything from a box camera to an 8 x 10 view. But just the same they usually surround themselves with thousands of dollars worth of cameras, lenses, and high-powered lights, for the very good reason that although it is possible to get by with almost any equipment, most types of work can be done much more surely and easily and with a lower percentage of misses with the right combination of tools for the job.

Since most of my dog shots are in color, and at least 4 x 5 transparencies are demanded by most markets, I have gotten together an outfit for this size that I think is pretty near ideal. For any subject matter that requires constant shifting of position and

THE GREAT DANE, opposite page, was a "natural" for a good shot when he looked in to see what was going on. Top, bath-time always provides interesting suds-appeal. Above, Miller at work with his Graflex and below, the resulting picture.



CLOSE-UP OF A TEEN-AGER. For this speedlight portrait the self-conscious young lady was put on a rug on top of a low box to get this pleasant angle view of her head.

re-focusing—and dogs certainly require that—I think that a reflex camera is a must. I like a Graflex best and it certainly should have both built-in flash and an automatic diaphragm, so that once the right pose is seen on the groundglass, nothing has to be done except push the release.

While this size equipment can also be used for black and white work, I think there are advantages in using one of the popular 2¼ x 2¼ size reflex cameras and the twin lens type works out very well except for very close-up head shots using a portrait auxiliary lens. Here the short focus lens is by no means ideal because distortion often spoils a good shot. If you use a portrait lens, watch your groundglass to be sure the nose doesn't get too far forward or you'll end up with a canine version of Jimmy Durante. A side view often will solve this problem.

The most abundant, cheapest, and in many ways the best illumination is ordinary daylight. In black and white it permits workable exposures even in the shade, and creates such a variety of effects that it keeps you constantly on your toes watching for new and different lighting on your subject. And if you are following a dog around outdoors, it is nice not to have to consider where your lights are set up.

Although daylight, incandescent or flash bulbs can be used successfully, in my opinion they don't even run a good second to speedlites. The great quantity and short duration of light they put out are a tre-

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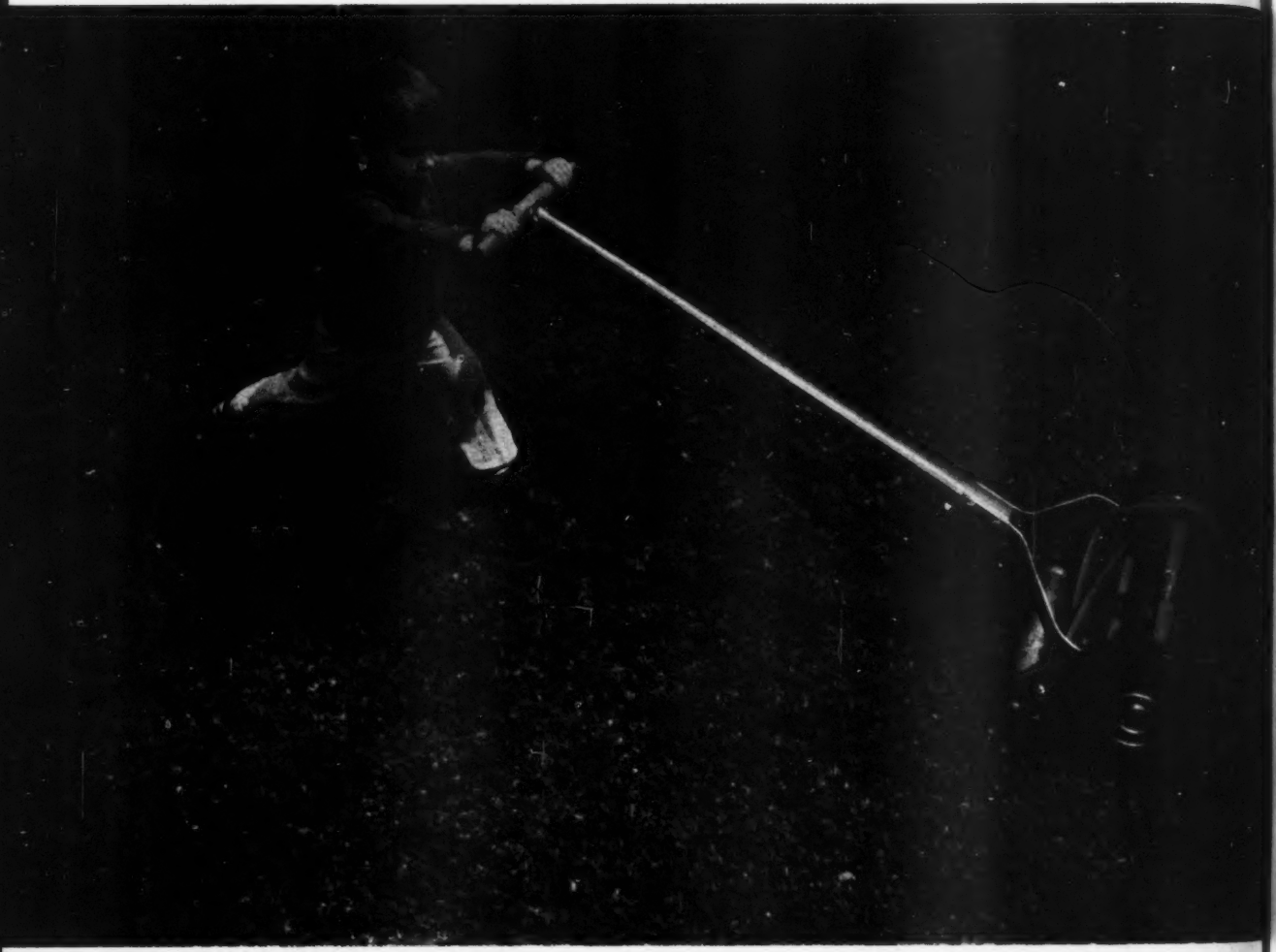
RICHARD C. MILLER, who made this Kodachrome, uses daylight, flash and speedlight for his dog pictures. The colored cardboard background is cheap and expendable; it eliminates distracting background patterns of wallpaper and furniture. For this shot a continuous, flexible sheet formed a seamless backdrop.

Here are ideas in composition and camera handling that will help you make better color pictures this summer



RICHARD E. PATTERSON

COLOR needs an angle

BY DAVID L. STROUT
Chairman, Art Department
KENYON COLLEGE

Color film is like a pretty girl. Once we fall under her spell we may forgive many of her faults.

We load our camera with Kodachrome, reset our light meter to 10 and look for colorful scenes. If we are taking pictures of children we are likely to have them put on a bright red sweater and jaunty little yellow hat. We take a look in our groundglass; we know from past experience that our color film is going to get all of this color and a little more for good measure; so we start snapping pictures.

Sometimes the color of the resulting transparency that we project or look at is sufficient unto itself. Other times we have the feeling that the picture is nothing more than a snapshot with color added. If we analyze our transparency carefully we may come to the realization that bright colors aren't always enough.

So how do we make the most of our color? First of all, color photographs need the same liberal amount of imagination in approach as black and white photographs do. Original angles that dramatize or help the eye "get the point" are important. Since we cannot rely upon our enlarger and printing frame to eliminate unwanted details, "cropping on the groundglass" is more important with color film than with black and white.

The accompanying Kodachrome of the boy and the lawnmower might have been "just a pleasant color shot" of a common everyday subject. Seen in a non-imaginative way it would have included the ordinary eye level panorama; the picket fence, the rose arbor, the family car and the neighbor stretched out to infinity. This photographer, on the other hand, knew what he wanted and went about selecting the camera position and groundglass composition which would produce a striking, fresh angle approach to the subject. The high angle—from a second story window—made possible the diagonal thrust, more dynamic than the horizontal would have been and the advancing perspective of the lawnmower which points up the story: the insurmountable task confronting the small boy. Perhaps the slightly dark vignette effect around the edges and in the corners works against the print. Much of this problem is be-

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THREE LIONS

HERE ARE two favorite subjects for photographs, young sprouts, two and four-legged. In each case the cameraman saw the point and chose a camera angle that helped make it. In the Kodachrome on the opposite page the length of the lawnmower was exaggerated and the size of the small boy cut down. In the black and white above the gangling legs of the colt were emphasized by a low-angle and close cropping.

Pinhole camera.....

BY BERNARD HOFFMAN, Life Staff Photographer

One night, while dining in Riccardo's "Padded Cell" reserved for Gentlemen of the Press in Chicago, David Eisendrath told me of some work he'd been doing with his Rolleiflex, stopped down to F:72. Eisendrath is always worth listening to. Aside from being expert on a variety of things from anthropology to Chinese foods to the love life of the Dingo and Capybara, Eisendrath is also technical adviser to the American Society of Magazine Photographers. He suggested that I see Al Muller at 421 Seventh Ave. when I returned to New York and have my own camera adjusted to this new technique.

Having nothing to lose but a new Rolleiflex, I did as he suggested. The operation took seven days. The F:72 feature looks simple enough from the outside. Actually there is not much to see. It merely means that I can stop the original diaphragm down past its previous minimum aperture of F:22. Now when it comes to a complete stop, it's at F:72. This in no way affects any of the original operations of the camera. As far as external appearance is concerned, nothing new has been added.

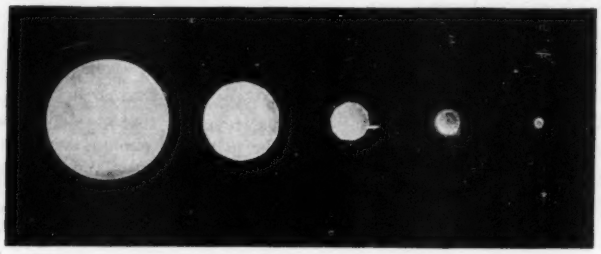
At F:72 I now have a depth of field of from 2½ feet to infinity. To obtain this incredible perspective I set my camera at 3½ feet and leave it there. There is no need to set the scale at other distances inasmuch as my tests show that it doesn't make any appreciable difference.

Since distortion is caused by curvature of the lens and F:72 uses such a tiny part of that curvature, for all practical purposes there is no distortion whatever in pictures made at this aperture. Aside from infinite depth of focus, this technique eliminates distortion.

All of this might be unexciting if it were not for the fact that this is *NOT* like ordinary pinhole photography. Outdoor exposures are made hand-held at 1/50th on sunny days and at 1/25th on hazy-bright days. Summertime beach shots can be made at 1/100th part of a second. This is excellent testimonial to the tremendous light gathering power of the fine, coated, Tessar lenses in these cameras. For flash and strobe I set the diaphragm at F:72 but expose for an opening of F:22. No increase in development is necessary. Plus X and Super XX give about equal results when developed normally in DK20. On outdoor pictures I switch to the faster Agfa Superpan Press and delevop in D 76 F which is a little stronger. (See Bob Shorr's technique on page 44 with this developer.—Ed.)

Theoretically, there should be some loss of sharpness at F:72 inasmuch as the lens is doing something for which it wasn't designed and I do find a slight,

THE PHOTOGRAPH at the right showing tremendous depth of focus was made at F:72 by the technique described in the text. Below, a series of photographs of the diaphragm opening of Hoffman's camera in exact size. Reading from left to right, F:3.5, 5.6, 11, 22, and 72. All photographs by Bernard Hoffman, A.S.M.P.



.....1950 style

AN OLD TECHNIQUE DOES SOME NEW TRICKS IN SKILLED HANDS

WITH HIS F:72 technique Hoffman has been able to get sharp focus on objects from 2½ feet to infinity. In the photograph above the glass and statue were about 2½ feet from the camera and the girl was eight feet away. The diagram below illustrates how stopping down the lens aperture increases the depth of field. The "circle of confusion" (mentioned in the upper diagram) which is generally acceptable to the eye in a print should not be larger than 1/100th of an inch if it is to be viewed at 10 inches or more. A "circle of confusion" is a mathematical value; it defines the size that a point can be shown in a photograph without appearing to be blurred when it is viewed from a normal distance.

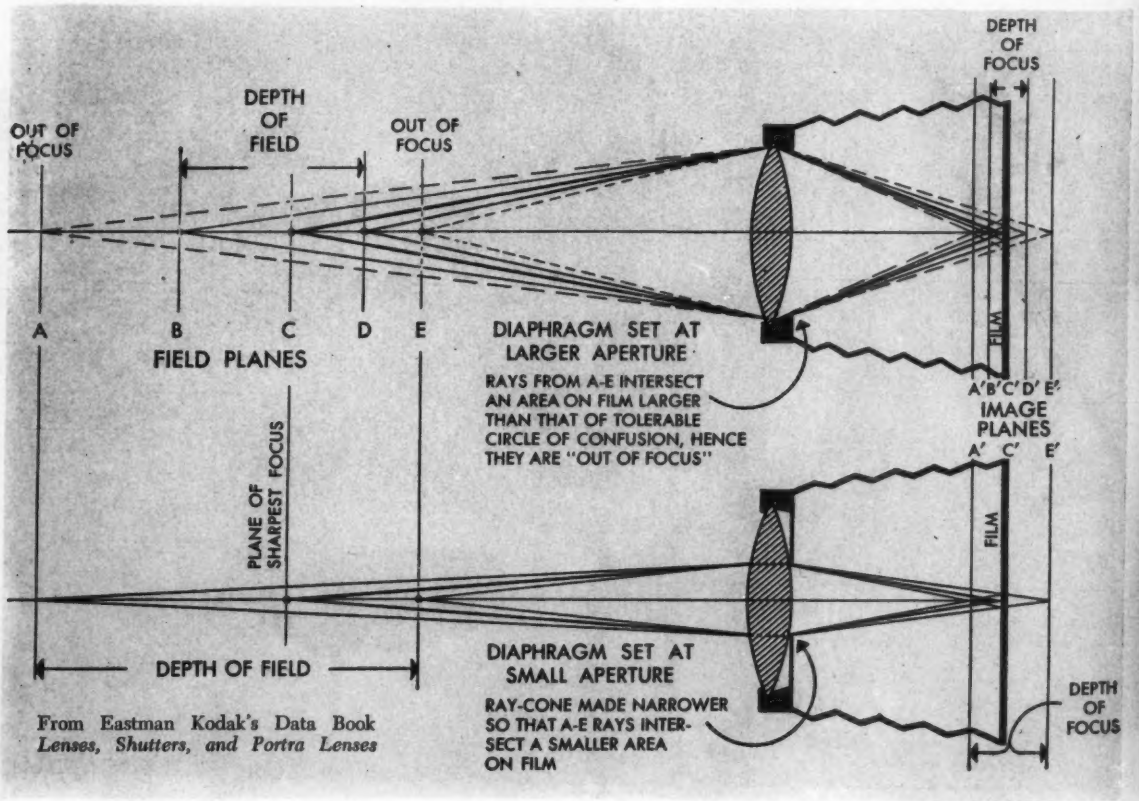
negligible, overall softness. This is relatively unimportant compared to the shock element of a single photograph which surpasses the capabilities of the human eye and which heretofore could only be shown in montage.

Basically, the technique presages a new look in photography requiring more skill and judgment on the part of the photographer. A lot more things become apparent between 2½ feet and infinity. Proper exposure becomes more important than ever, especially where balance must be preserved between indoor and outdoor subjects in the same photograph. F:72 opens up a wonderful new dimension in the field of ideas for photographers with a good sense of juxtaposition and perspective. The amateur is advised to go slow in allowing his camera to be altered, though, for a perfectly good camera can be ruined by unskilled tinkering.

An old Chinese sage once told me: "Look to the past for something new." Looking back, I remember reading that the Greek mathematician Euclid demonstrated that an image could be formed with a pinhole in 300 B.C., that Leonardo da Vinci gave a description of the pinhole camera as we know it today in his 16th Century notes.

Now, F:72 goes one step further, with a very important difference; it can be done without tripods.

HOW A SMALL APERTURE INCREASES DEPTH OF FIELD

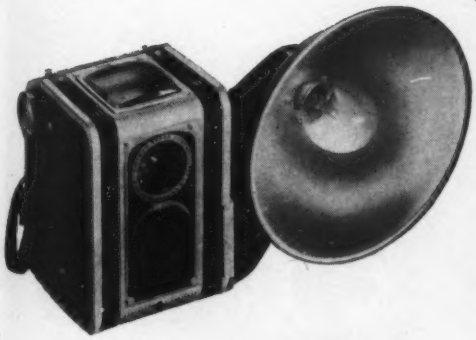


From Eastman Kodak's Data Book *Lenses, Shutters, and Portra Lenses*

The Kodak BULLETIN

Can any camera serve in two places at one time?

Obviously, no. If other members of the family are to enjoy photography this summer—if you are to keep your blood pressure down and your spirits up during the "borrowing season"—there *must* be other cameras in the family. Serves a double purpose, you know; keeps your pet personal camera safe, and at hand when you want it—*and* enables the rest of the team to enjoy photography more. Solves many a gift problem, too . . . and it may stir up competition that puts more zest into your own picture making. For instance . . .



A Kodak Duaflex or Brownie Reflex Camera is a mighty pleasant boost for any beginner. The big, brilliant finders make viewing simple—and the rugged design and modest cost make these cameras safe for camp, hike, or holiday. Brownie Reflex, $10.95; Duaflex Kodet, $12.75; Duaflex *f*/8, $19.85. All three have flash-synchronizing shutters.

For a perfect combination of thrift, simplicity, and smart design, pick a Brownie Hawkeye Camera. It has the big view finder and extra-smooth shutter release that beginners need, and the economy of 12 pictures, 2¼x2¼, per roll of Kodak 620 Film. $3.50.

Smartest, smoothest design of any simple folding roll-film camera—that's the Kodet Model of the Kodak Tourist Camera. Clean lines, fine finish, good balance, no "gadgets"; reliable Kodet Lens and Flash Kodon Shutter with "T," "B," and "I." Eight pictures, 2¼x3¼, to a Kodak 620 roll. $24.50. Field Case, $10.50.

The Kodak Flash Bantam Camera accepts all Kodak No. 828 miniature films, including Kodachrome Film. Barely a handful, this trim, compact miniature with *Lumenized* *f*/4.5 Kodak Anastar Lens and 1/200 flash shutter steps along with the best. As a gift, it's tops. $49.50.

All prices include Federal Tax

Ready for vacation? See next page

WHEN YOU EQUIP FOR VACATION OR ALL YEAR...

Define your needs-th

Pick out the qualities you want most... In Kodak equipment, you'll find those primary qualities, plus much more

LENS SPEED

... plus shutter speed ... plus coupled range-finder focusing and all the other normal miniature-camera refinements ... plus a distinctive smartness of design and finish, and watchlike precision—that's the Kodak Retina II Camera. You get a Schneider-Xenon *f*/2.0 lens, surface-coated, in Compur-Rapid Shutter, 1 second to 1/500 and "B"—automatic exposure counting, film stop, double-exposure prevention—exquisite styling—all for $197.75. Kodak Retina I Camera, *f*/3.5, 1/500, is a big value, too—$72.75. Cases, $10 and $10.50.

VERSATILITY

... is the word for your Kodak Tourist "800" Camera with accessory Kodak Tourist Adapter Kit. In one grand instrument, you get a *Lumenized*, four-element Kodak Anastar *f*/4.5 Lens, fitted to a Kodak Synchro-Rapid 800 Shutter with ten reliable speeds, 1 full second to a sizzling 1/800, plus "B," and flash-synchronizing settings for all popular flash lamps and electronic speedlamps ... ultra-smooth shutter release on camera bed ... extra-rigid bed-and-strut design for accurate lens alignment ... rugged die-cast light-alloy body ... the smartest kind of exterior styling, with finish in scuff-resistant Kodadur, black lacquer, and gleaming chrome. *Adapter Kit* permits any of four sizes of pictures, including miniature Kodachrome transparencies. The camera, $95; Adapter Kit, $14.50. Standard *f*/4.5 "Tourist" is $71; the *f*/6.3, $47.50. Adapter Kit fits these models too. Case, $10.50; Flasholder, $11.08.

PRECISION

... plus lens speed ... plus the operating features and refinements you normally expect only in a fine miniature camera ... plus an extraordinarily wide choice of both roll and sheet films ... plus a rugged design that speaks of long, reliable performance—this is part of what the Kodak Medalist II Camera brings you. The lens is a *Lumenized* *f*/3.5 Kodak Ektar, Kodak's finest, with a crispness and clarity of transmission you can't realize until you've examined enlargements from the negatives it delivers. The shutter, a Kodak Flash Supermatic, 1 full second to 1/400, plus "B." Lens and shutter are set in a big sturdy double-helix focusing mount—tops for precise lens-to-film alignment. Range finder is the all-prism split-field type, coupled to the focusing movement; view finder has accurate parallax correction. Film movement has automatic stop and double-exposure prevention; shutter cocks and film counter moves up as film is wound. Roll-film back can be removed and accessory sheet-film back substituted. Price of this great camera is $312.50, including a handsome leather field case—and there's no other camera like it anywhere. Flasholder, $11.08.

STABILITY

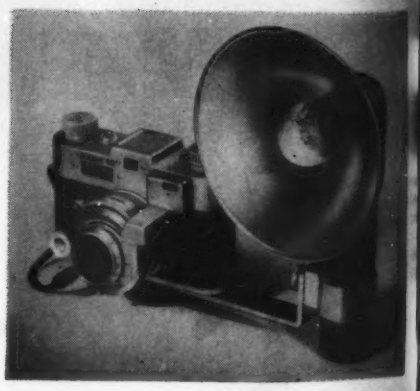
... plus light weight ... plus quick setup and takedown ... plus fine finish ... all are yours in a Kodak Eye-Level Tripod. Weighs only 2 pounds, telescopes to 22 inches, extends to a full 5 feet; is made of tough light alloy with a hard alumilite finish. Your hand may be as steady as anybody's—but test this tripod and you'll see a difference in your enlargements. $23.33.

CONTROL

All angles are easy with a Kodak Turn-Tilt Tripod Head. Gives you up-and-down and horizontal panning, all smooth as velvet. $15.46.

READINESS

... day or night, indoors or out, is yours when you're equipped with a Kodak Flasholder (for Kodak cameras with flash shutters). Standard Flasholder, $11.08; special Flasholders for some simple models are priced lower.



ds-then do your planning

The Kodak BULLETIN

ALL-AROUND VALUE

. . . is yours in a Kodak 35 Camera—the medium-priced "miniature" that has everything. Your lens is a four-element Kodak Anastar, 50mm. *f*/3.5 *Lumenized;* your shutter, a fine Flash Kodamatic with seven settings—1/10, 1/25, 1/50, 1/100, 1/200, "T," and "B." The coupled split-field range finder provides automatic focusing control from 4 feet to infinity. View finder is the direct optical eye-level type, designed to prevent parallax cutoff within the focusing range. Shutter cocks automatically as film is advanced, and has accurate settings for both Class F and Class M flash lamps. Film advance is equipped with interlocks that automatically prevent double exposures or blank exposures, and exposure counting is automatic. Sturdy construction, smart finish, and smooth operation make it a thrifty buy at $86.75. Case, $10.

ECONOMY

. . . plus quality—both are yours in a Kodak Pony 135 Camera (at left) or a Kodak Pony 828 Camera (right). Don't let the low prices deceive you. Each of these cameras has a Kodak Anaston 51mm. Lens, *f*/4.5, *Lumenized*, with a crispness and clarity of transmission you'd expect only at two or three times the price. Each has the new Kodak Flash 200 Shutter, 1/25 to 1/200, with positive flash contacts, and an extra-smooth body shutter release. Focusing range, infinity to 2½ feet! Red-indexed "average" settings for black-and-white and color make operation easy—even for a beginner! The "135," $34.75; the "828," $29.95.

PERFECT VIEWING

. . . plus high lens-and-shutter capacity . . . plus numerous technical refinements . . . plus precision die-cast construction and smart finish—they're all yours in a Kodak Reflex II Camera. Accurately twinned four-element Kodak Anastar Lenses, 80mm. *f*/3.5 *Lumenized,* provide a superb team for taking and viewing—and the famous Kodak Ektalite Field Lens, under the ground glass, smooths out and intensifies the viewing image, for a new kind of focusing ease and precision. The shutter is a Flash Kodamatic, 1/2 second to 1/300, with "T" and "B." Focusing range, 3½ feet to infinity; magnifier in viewing hood; hood converts to direct open-frame sport finder; focusing and field depth scale on top of lens mount. Precision body of die-cast aluminum alloy; beautiful finish in black Kodadur, black lacquer, and gleaming chrome. It's a camera you're proud to own and be seen with, and it's a joy to use. The price, $155.00, includes a handsome leather field case. Inexpensive Adapter Kit, $5.00, permits full-color Kodachrome transparencies. Accessory Kodak Flasholder, $11.08.

SAFETY

It's important, when you've put money into fine equipment; and a genuine Kodak camera case gives your camera real protection. The leather in these cases is top grade; stitching is of the finest; some are built with thin steel shells between the lining and outer covering, for extra rigidity. And there's at least one Kodak case to fit every fine Kodak camera. Look for the Kodak label before you buy.

FREEDOM

It's increased when you have a Kodak Auto-Release tucked away in your camera kit. This compact unit gives you controlled delayed action; trips the shutter for you. It enables you to get in the picture—to be the "foreground figure" in a scenic—to hold a reflector or extension flash near the subject—and so on. $4.25.

COMMAND

. . . of subject rendering is yours when you're properly equipped with Kodak filters. For black-and-white, the K-2, G, A, and X-1 provide a competent basic kit; for color, the Kodak Skylight Filter and a Kodak Pola-Screen are basic, while the Kodachrome Type A Filter for Daylight is useful in emergencies. For exact color work, the Kodak Light Balancing Filters and new Color Compensating Filters are indispensable. All basic filters are available as Kodak Combination Lens Attachments units, to fit most amateur cameras. Handy filter cases, too, as pictured here.

Continued on next page ➡

any season, any hour, anywhe
...you can rely on Kodak filn

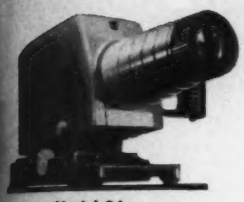
THE Kodak film you use in your camera serves in many pl
near and far. You find its counterpart in steaming tropic
gles, and at the earth's poles . . . in scientific laboratorie
observatories on frosty mountain tops, in illustrators' studio
millions of amateur cameras. Many films, many types of fil
but each bears the basic trade-mark "Kodak" . . . full assura
of uniformity, of reliability, of film that is ready to do its job
do it well, any time and anywhere.

**THESE are the basic Kodak films: Full-color Kodachrome Film, D
Type, and Type A for photoflood, to fit miniature and sheet-film ca
. . . Full-color Kodak Ektachrome Film, roll and sheet . . . Full-color
color Film, Daylight and Type A, in popular-size rolls . . . Fast, pa
matic, fine-grain Kodak Plus-X Film, in rolls and packs . . . Ultra
panchromatic Kodak Super-XX Film, roll, sheet, packs and minia
Ultra-fine-grain Kodak Panatomic-X Film, miniature and sheet . .
orthochromatic Kodak Verichrome Film, in popular roll sizes . . . Im
Kodak Super Panchro-Press, Sports Type, and high-speed Kodak
Panchro-Press, Type B (sheets only). There are many other sheet fil
professional, commercial, press, and graphic arts use; and a wo
specialized films and plates, stocked or made to order, for medica
astronomers, nuclear physicists, and researchers in many other**

To fill your screen with summer's true brilliance, autumn's glory, winter's sparkle, Kodaslide Projectors are best because . . .

The Kodak BULLETIN

THEY PUT THE LIGHT WHERE IT BELONGS



Model 2A, $49.50

Model 1A, $29.50

Master Model, $150 up, depending on lens.

WHY pay for light bottled up in a lamphouse—when the brilliantly engineered optics of a Kodaslide Projector can give you extra screen value for every watt? Why buy mere "wattage" when the WI/SL ratio* is the true measure of a projector's efficiency—and when you can prove by direct comparison which projectors give you most?

wattage alone means nothing—it's light that counts

not here . . . . not here . . . . but on the screen and all over the screen

***WI/SL** is the ratio of watts input to screen lumens actually achieved. In rigid tests, conforming to ASA procedures, the 1000-watt Kodaslide Projector, Master Model (top right) with 11-inch *f*/3.7 lens delivers more than 1 lumen for every watt, and with 5-inch *f*/2.3 lens the average yield is a whopping 1.72 lumens per watt. That's why people compare Master Model performance to "sunshine on the screen." Kodaslide Projector Model 2A, above, with 5-inch *f*/3.5 lens and 150-watt lamp, delivers over 150 lumens to the screen—and the low-cost, 150-watt Kodaslide Projector Model 1A averages over 140 lumens, almost 1-for-1. These are tests with 35mm. (24x36mm.) slide apertures; with Kodak Bantam (28x40mm.) apertures, the performance is even more striking. The unique Kodaslide Table Viewer (▼), smart desk unit with screen, slide changer, and projector all in one, has a screen brilliance that's ample for use in fully lighted rooms. Your Kodak dealer can easily demonstrate what these figures mean in image brilliance, sparkle, and all-around viewing pleasure.

Kodaslide Table Viewer, $95

Compare before you buy

√ **Compare screen brilliance (set up two projectors for the same size of screen image, slip an open slide mask in each carrier, and adjust the projected rectangles of light until they touch). You'll easily see which projector gives most, watt for watt.**

√ **Compare uniformity of illumination (put a Kodak Bantam mask in each carrier, and compare for "hot spot" and relative brilliance at center and corners of the screen). Kodaslide Projector condensers are specifically designed to minimize light-loss and corner-clipping, even with 28x40mm. transparencies.**

√ **Compare lens definition (project two matched slides, side by side, focus carefully, and study the image detail).**

√ **Compare over-all tonal quality, color quality, contrast, and gradation in the screen image. You'll find the *Lumenized* optical systems of Kodaslide Projectors deliver an extra snap, sparkle, and clarity that make your transparencies "wake up and live."**

. . . and as you tuck your new Kodaslide Projector under your arm and start home, rest easy. Whichever the model, you have chosen well.

ever make movies? this is the year

It's the Cine-Kodak Reliant Camera

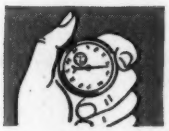
ONLY $79* with fine, fast, f/2.7 lens

...and see what it will do in 8mm. movies!

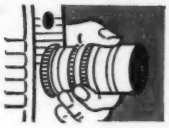
It makes full-color movies Just load it with amazing Cine-Kodak Kodachrome Film—as easy to use as black-and-white—and movies with the realism of gorgeous color are sure as shooting.

It makes outdoor shots, dawn to dusk The "Reliant" is no fair-weather friend! Its f/2.7 lens is fast enough for movie making in bad light as well as good . . . makes beautiful sunset movies, too.

It makes indoor movies, just as easily No special skill . . . no costly equipment . . . for in-the-house shots! Just switch to Type A Kodachrome Film . . . turn on low-cost photoflood lamps in inexpensive reflectors.

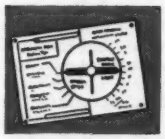


It makes slow-motion movies Four shooting speeds on the "Reliant"—16 (standard), 24, 32, and 48 (slow-motion) frames per second. You'll marvel at the greater detail, greater beauty, of slow-motion movies.



It makes telephoto shots, too Twist out the standard lens . . . turn in the 38mm. f/2.8 telephoto—an accessory—and you're set for close-ups of wary or distant subjects. The enclosed finder serves both lenses.

It lets you get in your own movies Press the exposure button in—and up. With your camera on a steady support, you can then walk around to appear in the very movies you've made yourself!



It "dials" its own exposures Every Cine-Kodak Film carton carries its own exposure card. Slip it into the "Reliant's" built-in guide . . . check the light—and there's the right aperture at which to set your lens!

It captures a whole week end for $3.75 That's right! One roll of Cine-Kodak Eight Kodachrome Film, only $3.75—*including processing and Federal Tax*—will make 30 or more marvelous full-color movie scenes!

It's a lot of camera for $79! Compact . . . trim . . . rugged . . . smartly styled—you know it's "right" the minute you pick it up. (With f/1.9 lens, the "Reliant" is $97.50*.) *See it at Kodak dealers!*

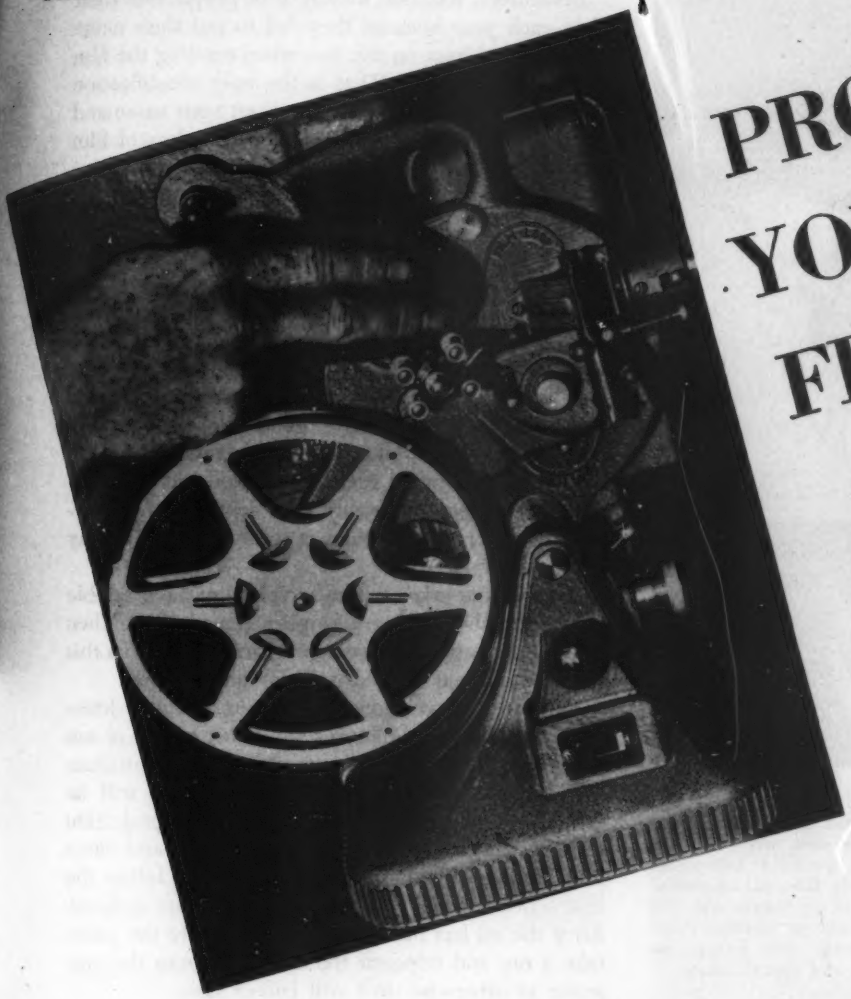
****Prices include Federal Tax***

Kodak

EASTMAN KODAK COMPANY
Rochester 4, N. Y.

TEXT AND PHOTOS BY FRANK A. MUTH

PROTECT YOUR FILMS



Your movie film goes through a lot from the time you first break the manufacturer's seal until it has become a favorite veteran of many home screenings. It has to be pretty tough and durable stuff to survive the loading and unloading, winding and rewinding it inevitably will be subjected to; yet at the same time it is only a narrow cellulose ribbon carrying gelatin images. A little time and thought on your part can make its life much easier—and longer.

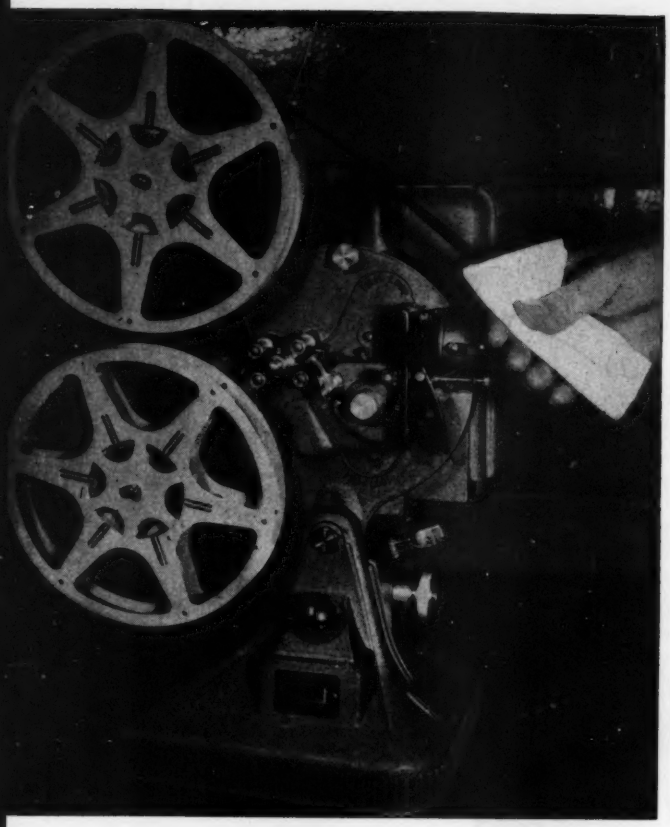
Proper care for your film begins when you load it in your camera. First see that the film aperture plate is clean so dust will not scratch the film as it passes through. Also, make sure the rewind spool is not bent, and the camera is functioning properly so that there will be no difficulty when the film passes down to rewind. When loading the camera, pick a spot in the shade of a tree or building, or at least turn your back to the sun and use your body for shade.

In replacing the camera back, check to see that the film is threaded properly and running smoothly before closing the camera.

Most of these same precautions are also called for in unloading. Don't take the chance of fogging the last few feet of film by standing in strong light. Too, if the film is not wound tightly on the spool when you take it out, it will fog the entire film along the edges.

When you are shooting color film, try to have it developed as soon as possible after finishing the roll, since it tends to lose quality after a period of time. If this is impossible, see that it is stored where it

OCCASIONAL LIGHT OILING is essential for a smooth-running projector. This should be carried out according to the manufacturer's instructions, and after the oil has had a chance to "run in," all excess should be wiped away (see above).



USE A SOFT, lintless cloth or pad of Kleenex to remove dust and other foreign particles from your movie film occasionally. Either a commercial film cleaner or carbon tetrachloride will loosen the dirt and float it away.

A STRONG, STRAIGHT reel is an important item for film protection. To keep it that way, store it in a sturdy film can whenever it's not in use.

is safe from extremes in temperature and humidity.

Remember, too, that hundreds of people lose their films each year because they fail to put their name or correct address on the box when sending the film away for processing. That is the only identification the laboratory has of your film. Print your name and address plainly or type it. Then tie the box of film securely so that it will arrive safely.

Before Screening

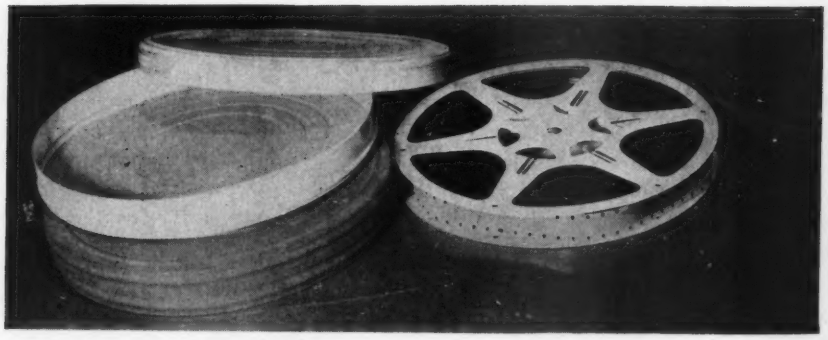
It is always a thrill to show a film when it first comes back from processing. Take time, though, to see that it will have a safe trip through the projector. First clean the projector aperture plate, to avoid scratching the film. This is especially true if the film may later be made into duplicates. A pipe cleaner moistened with alcohol is good for cleaning the aperture plate, as well as the sprocket wheels for the outgoing and rewind reels. Old, dried bits of emulsion can be removed easily with acetone. Make certain, however, that all film is safely out of the way of the acetone.

If you have taken a film which may have salable value, you should have a duplicate made first. Then use the dupe print for screening and editing. In this way the original is used only for final editing.

The care that you give your equipment will determine the quality of pictures you show a year or ten years from now. If you keep your equipment clean and in good working order, your pictures will be crisp and a pleasure to watch. After each projection session, you should go over the projector and clean it up. It should be lightly oiled (be sure to follow the instruction manual) and the aperture plate cleaned. After the oil has had a chance to run into the parts, take a rag and wipe off the excess oil from the projector as otherwise dust will collect here.

Film Care

Films should be kept where it is relatively dry and cool. A temperature of not over 70 degrees and a relative humidity of not more than 50 percent is recommended by the manufacturers. Never store films near radiators, steam pipes, or hot-air registers.



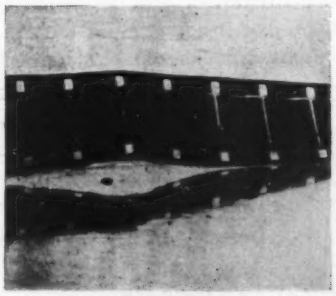
Film cans were once made with provisions for holding humidifying pads, but most manufacturers have stopped selling this style of container; the reason for this being that the films became mildewed. Color film of course, must never be humidified.

If your black and white films have become brittle, however, you can make them pliable by putting a piece of moist blotting paper in the reel can cover. Be sure that you wipe off excessive water. Naturally it is most important that no water comes in contact with the film at any time. Sometimes films become dry and brittle when they have not been run for a long period of time, so check them regularly to see that they are in good shape. Generally home movies under normal projection conditions absorb sufficient moisture from their occasional exposure to air to keep them reasonably pliant. In any case, you will be doing your movies a great service if you keep them dust free by storing them in film cans or a film chest.

If the film is too loosely wound and you cinch it by pulling, then scratches or "rain streaks" made by particles of loose dust will appear on the film. Never overload reels because the outer coils of film might loosen or fall off the reel. Besides collecting dust, the exposed film is likely to receive additional damage.

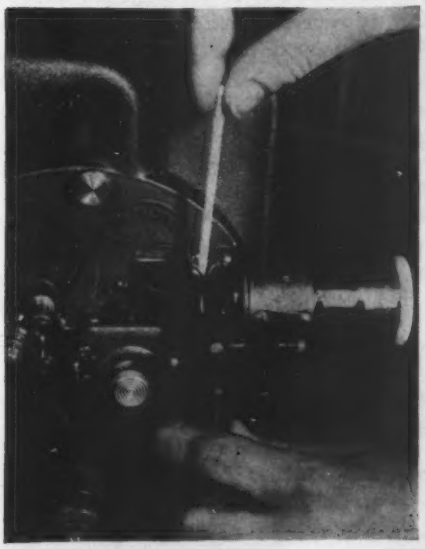
It is inevitable that a finished film will contain many splices. These should be made carefully so that they are neither lumpy nor warped to cause the film to jam in the projector.

NEAT SPLICES are important for film safety, since a creased and lumpy splice (below) is likely to buckle when projected.



Your films can always benefit from an occasional cleaning. Carbon tetrachloride does an excellent job, or you may want to use one of the several commercial film cleaners on the market. Since the fumes from many cleaning agents are harmful, the work should be done near an open window with an electric fan placed nearby to help circulate fresh air. Slowly run the film through two pads of Kleenex saturated with cleaning fluid, held lightly, but firmly, and preferably supported by a small block of wood.

A LITTLE CARE before projection will go a long way in keeping your films fresh and clean. Use a pipe cleaner saturated with alcohol to remove dirt and old emulsion from the sprocket wheel (above) and the aperture plate (below), as well as all other points the film touches. This prevents dust being picked up and wound between the film layers.



One final suggestion for handling—some may consider it pampering—film, is to always wear a pair of clean white cotton gloves. Around film studios these are essential equipment whenever film is out of its container.

These few precautions are cheap enough payment for home movies that will endure through years of pleasant family showings. They are simply a form of insurance for irreplaceable films of moments you can never relive.

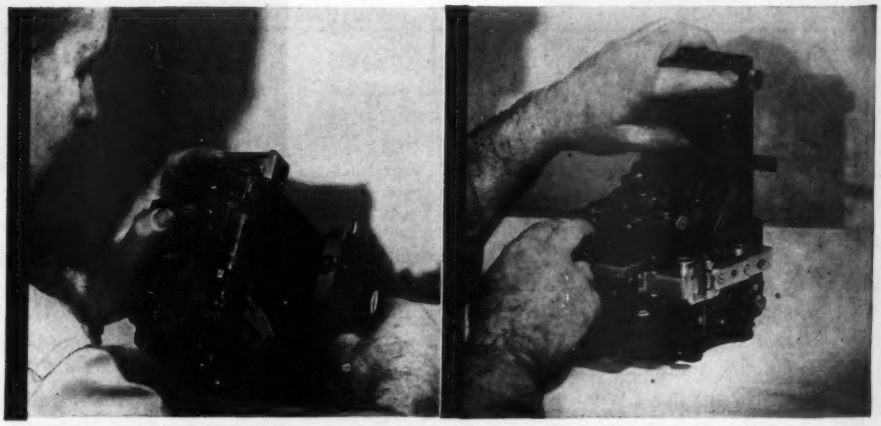
6 steps to RAZOR SHARP NEGATIVES

A baffling problem often encountered by owners of view or press-type cameras is that of fuzzy negatives for no apparent reason. If a miniature camera produces out-of-focus pictures the photographer can always send it away to have his rangefinder retracked. But when a picture appears sharp on the groundglass, and then winds up fuzzy on the negative, the trouble obviously is not with the camera.

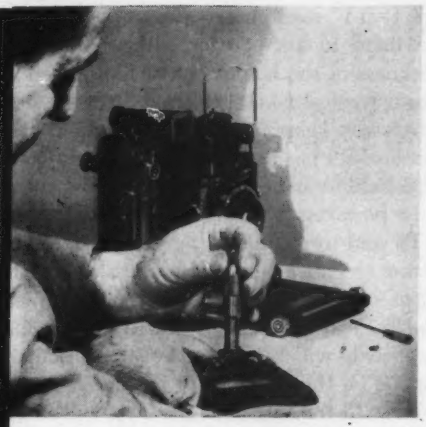
The answer, of course, lies in the precise relationship between the point of focus, as indicated by the groundglass, and the actual film plane; and a little reasoning at this point tells you to suspect your film holders. Invariably, accurate measurement will justify your suspicions. You need not be alarmed, however, for this situation can be handled quite simply at home as shown in the step-by-step illustrations on the facing page.

To do the job you need only a few tools, plus a couple of evenings' time. Zero to 1″ micrometer calipers and 0 to 3″ standard depth micrometers are the only unusual items and if not on hand they may be borrowed. A magnifying glass strong enough to enable you to judge sharpest focus on the groundglass, is necessary, and a new, sharp 14″ flat mill file is much more useful than just any old file. Two 6″ steel scales from the dime-store for squaring infinity stops, cellophane and paper masking tape for building up the holders, a sheet of undeveloped film, a small, accurate steel square, and a razor blade complete the list.

Before beginning the real job of correcting the film holders, it is a good idea to check thoroughly camera and rangefinder alignment. First we see that the lens board is parallel with the film plane. This can be done accurately enough with the small square on the bed, for vertical alignment, and by measuring with the 6″ scales from the inside back of the camera to the infinity stops, for horizontal alignment.



A THOROUGH camera check-up before starting work on your film holders will insure accuracy in the finished job. A small steel square will suffice for checking vertical alignment (left, above), while two inexpensive 6″ steel scales are used for horizontal alignment (right, above).



one *Depth micrometers are used to measure accurately the set-back of the ground-glass. Holders are checked similarly.*

two *Those holders in which the film is positioned too far back are filed to move the film plane closer to the lens.*

three *Micrometer calipers are used frequently during the filing process to keep a check on the amount of stock removed.*

four *Paper tape is cut to correct width for building up those holders that position the film ahead of the focal plane.*

five *The strips of tape are then placed on a flat piece of glass and depth micrometers are used to measure tape thickness.*

six *The strips of tape are applied to the holders so that film plane will be moved back. Holders are then refinished.*

If these measurements appear reasonably close, as they usually do, the first important thing to be done is to reset the infinity stops. These are located on the sliding carriage and are locked with small set screws.

With the groundglass back in place and the infinity stops loosened and moved ahead, rack the carriage in until it stops, then place the camera on a steady support. Pick a sun-lighted contrasty subject at a distance of at least ¼ mile and, using the magnifier, focus carefully by moving only the lens standard itself. It is important to check again the lens standard as in the above paragraph. When these points all check accurately, bring the infinity stops back against the lens standard, tighten set screws, then recheck.

At this point we are certain of two things: first, we have the lens parallel with the groundglass; and second, we have infinity at sharp focus on the groundglass. Our objective thus far, of course, is the automatic certainty of a sharp image on the groundglass.

If we are now satisfied as to the absolute accuracy of the camera itself, we can go on to remedy the worst cause of fuzzy negatives—the film holders. The regular sheet film holders, film pack adapters, the magazine holder, roll film backs—all may be found somewhat inaccurate. To determine this it is necessary to first measure the set-back of the groundglass. Remove the groundglass back from the camera and with the depth micrometers measure the distance from the front of the holder to the center of the glass. This will be found to be about .187″ (3/16″). Measure at the four corners as well to see that the glass is parallel with the mounting frame itself. Then insert your undeveloped sheet film into one side of a holder and measure similarly from the front of the holder to the film. For sharp negatives this figure should be the same as the groundglass measurement, plus or minus .002″. I have found that out of twelve sides measured, six or eight will vary as little as .010″, while the remaining sides will be off as much as .015″, .020″, or even .030″. Since all are usually beyond the allowable tolerance (.002″), such holders cannot be expected to produce sharp negatives.

To systematize the work, it is a simple matter to number consecutively each side of all the holders and make a note of their measurements. In view of the fact that some of the figures will be more than the groundglass measurement, and some less, it is obvious that we must equalize them all by taking off the plus figures and adding to the minus.

When the figures are assembled we begin work on the holders. Those which position the film in front of the groundglass plane will have to be built up to move the film back. These are the minus figures. The others, the plus figures, will need filing off to move the film plane forward. The filing process isn't too difficult, as you need only be careful not to remove more material from one side of the face than you do the other, or more from the bottom than the top. If 0-1″ micrometers are on hand it will help to use them to assure even filing. Measure the total thickness of the holder before filing, then read at the four corners as well as the middle of the sides as filing progresses, keeping the readings equal until the correct amount has been removed. Spring-back Graphic-type holders have a lock strip across them and care must be taken that this strip is not deformed.

To add to the minus figures the addition of cellophane or paper tape will be satisfactory. Lay several strips of tape, sticky side down, on a piece of glass and trim to the same width as your holder sides. A steel scale will help to make straight cuts. While the tape is on this flat surface its thickness can be measured with the micrometers. This will be found to be .007″ to .009″. It is evident that if the addition of .004″ is needed on a holder, the difference between .004″ and .009″ (.005″) must first be filed off the face or else there will be an overcorrection. In this case, however, clear cellulose tape is used, which measures about .003″.

Apply tape to the holder on the three wide sides of the face, with "L" notches to match the hinged cover at the bottom. All tape reaching the bottom of the holder must be continued around the bottom edge to prevent it from curling and coming off in use. Stop just short of the hinge line to avoid binding at this point. Make all tape joints of the butt type and a close fit to keep the holder light-tight.

When all the holders measure within a few thousandths inch of the required dimension, it is time to check them in their actual position in the camera back. This can be done throughout the filing and taping process (with depth micrometers), but it is not as convenient or as fast to do. It is by far the more accurate, however, since the film is definitely in the exact plane it will occupy when in use.

The standard depth micrometers measure to 3″ at the maximum, which for a 2¼ x 3¼″ camera will be adequate. The lens board is removed and the micrometers inserted so that their base rests squarely on the lens board standard, and the anvil just touches the groundglass. An accurate determination of the exact moment of contact between anvil and glass or film is made simply by tapping the micrometers on the side so that they rock slightly, then adjusting them downward .001″ at a time until a definite interruption of the rocking motion is observed. The measurement here is the new standard which all film-loaded holders should equal, within as close a tolerance as can be held. A relative equality plus or minus .002″ is sufficient.

When all holders read alike, there are only two things left to do. Each holder must be thoroughly cleaned of dust and filings, and then refinished. Any black alcohol stain will penetrate and dry quickly, after which a paste wax is applied to finish the job.

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salon calendar *for july, 1950*

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Closing Date	Name of Salon Date of Exhibition	For Entry Blank, Write to
June 30	★ Second Hawaii International Color Slide Exhibit. Honolulu Academy of Arts, Honolulu, Hawaii, and principal cities in the Territory of Hawaii, July 15 - 29.	Fred K. Ishibashi, P. O. Box 1133, Honolulu, Hawaii.
July 7	Falmouth Camera Club's Sixth International Exhibition of Photography. Royal Cornwall Polytechnic Hall, Falmouth, England, July 31 - Aug. 12.	B. McKean, Esq., "Kaz Bek", Kimberly Park Rd., Falmouth, Cornwall, England.
July 10	★ Second Asheville International Exhibition of Photography. Battery Park Hotel, Asheville, N. C., July 31 - Aug. 6.	Mrs. M. F. Cipar, No. 55 Woodfin Apts., Asheville, N. C.
July 15	Ninth International Salon of Photographic Art at Sao Paulo, Brazil. September, 1950.	Foto-Cine Clube Bandeirante, Rua Avanhadava 316, Sao Paulo, Brazil.
July 18	★ Third Hartford International Salon of Photography. Wadsworth Atheneum, Hartford, Conn., Aug. 5 - Sept. 10.	Raymond Leblanc, 234 S. Quaker Lane, West Hartford, Conn.
July 23	★ Third Illinois State Fair Int'l. Salon of Photography. Exhibition Bldg., Fair Grounds, Springfield, Ill., Aug. 11-22.	George L. Cashman, 315 E. Monroe St., Springfield, Ill.
August 2	11th Annual Vancouver International Photography Salon. Exhibition Park, Vancouver, B. C., Canada, Aug. 23 - Sept. 4.	Frederick Hill, Pacific National Exhibition, Vancouver, B. C., Canada.
August 21	Second Annual Chinese - International Exhibition. Chinatown, New York City, Sept. 4.	Wellington Lee Studios, 44 Mulberry St., New York 13, N. Y.
August 31	★ Third M.P.S. International Salon of Pictorial Photography. Bangalore, S. India, Oct. 14 - Nov. 5.	Mysore Photographic Society, No. 6, Curley Street, Bangalore, S. India.

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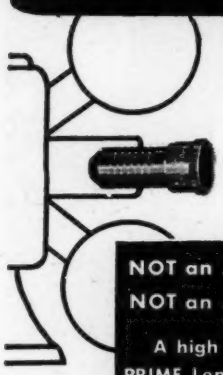

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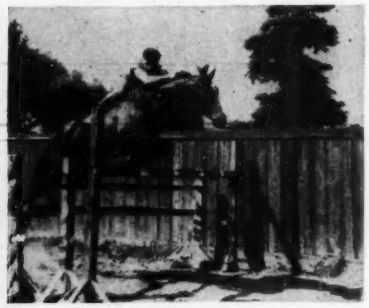
Historic Horsemanship

16mm sound, b. & w. or color
Hollywood Film Enterprises, Inc.,

Here is a short subject to be enjoyed by anyone who likes the circus. For lovers of horses or horsemanship it might well be a collector's item.

Over six hundred years ago, the Emperor of Austria sent an emissary to find and bring him the finest mounts in the world for his knights. These were crossed to produce a horse of great physical power and beauty which could be used either for show or, armored with shards and blades, a fighting machine of frightening power.



Historic Horsemanship shows the training of a Lippizan stallion in a beautiful full-dress performance to music, with sequence of graceful pirouettes, three steps, Spanish marches and other steps practically unknown in western styles of riding.

Featured is Albert Ostermaier, an American taught by his father, a former instructor in the Viennese Academy, now appearing in circuses. His horse, "Emperor Conversano Napolidano" was imported and trained by Ostermaier expressly for the act which provides the theme for this picture.

The expert filming of this short was done by Jerry Courneya. The picture is distributed by Hollywood Film Enterprises, Inc. A complete descriptive sheet on this and other films, equally entertaining, is available from them by addressing them at 6060 FP Sunset Blvd., Hollywood 28, California.

Underwater Adventure

400 ft., 16mm sound, b. & w.
Sterling Films

If you've never seen a baby octopus crawling around inside its egg, you now have the opportunity in the film *Underwater Adventure*. This is easily the most outstanding sequence in the film, but there are also shark pictures, jumping porpoises and a full grown octopus. Perhaps the strangest of all fish, the pilot fish, is shown thumbing a ride from a barracuda. The pilot fish is a poor swimmer but comes equipped with suction cups on his head. He hangs on with these and lets some other poor fish do the work.

This is an interesting and entertaining film for all groups.

Readin', 'Riten' and Rhythm

400 ft., 16mm sound, b. & w.
Pictoreels

Abraham Lincoln is credited with a book review to the effect that; for anybody who likes that sort of thing, it's just what they would like. He probably would have used the same succinct line if requested to review *Readin', 'Riten' and Rhythm.*

This film is a conglomerate of jitterbugs, jazz and slapstick comedy. Lucky Millinder and his orchestra provide the music, Jimmy and Nora Bell the dance, Milt Douglass the comedy and jitterbugs turn up from all corners for a grand finale.

Good entertainment for hep cats.

The Baby Sitter

16mm sound, b. & w.
Young America Films, Inc.,

Since baby sitters have become an accepted part of American Life, there must be an increasingly large audience interested in the problems of the sitter and the parents.

The Baby Sitter is the story of experienced "sitter" Mary Gibson's first evening in the Brown's home. The film opens as she is being greeted by Mrs. Brown. It shows her getting acquainted with the children and follows her through her work as she feeds and prepares them for bed; through the

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Paul C. Vogel

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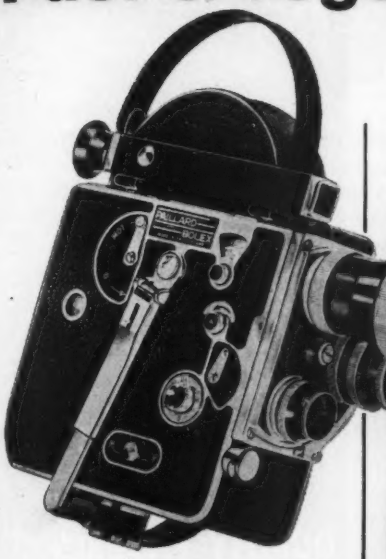

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Pizar 1" f/1.5	97.00
Yvar 15mm f/2.8	78.75
Yvar 8" f/2.5	128.34

FOR THE BOLEX H-8

Switar ½" f/1.5	$160.42
Yvar 25mm f/2.5	68.25
Yvar 36mm f/2.8	89.54

Kern-Paillard lenses, for Model H cameras, are in focusing-mount, fully color-corrected, specially coated.

MONNA KNOX, Hollywood Movie Starlet, is shown here in actual enlarged frames from a Home Movie sequence made by Paul C. Vogel with the Bolex H-16. This fine enlargement is possible because the exclusive shutter mechanism of the Bolex, in combination with its fine Kern-Paillard* Lenses, assures faultless registration of the image on the film.

The BOLEX H-16

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Created and produced by exacting Swiss precision craftsmen, Bolex Model H cameras are faultless instruments preferred by amateur picture makers the world over because *Bolex gives them professional results!*

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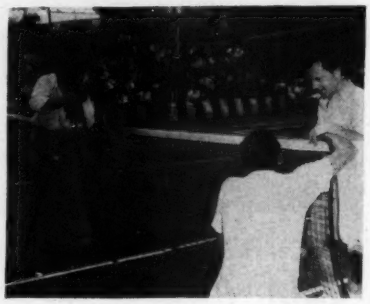
remainder of the evening and closing with the return of the parents.

Throughout the film an attempt is made to show the major problems which any sitter would encounter in such a situation. It points out the sitter's responsibility and indicates the responsibilities of the parents. Although the film is built around the story of Mary Gibson, it dramatizes basic principles which apply to any sitter—boy, girl, or adult, and to any home of young children.

Mix Troubles

400 ft., 16mm sound, b. & w. or color
Hollywood Film Enterprises, Inc.

This comedy is based on a tennis game between champions and movie stars. The champions are Sarah Cooke and Pauline Betz and the stars who unhappily find themselves on the receiving end of some mighty fast balls are Walter Pidgeon and Mickey Rooney.



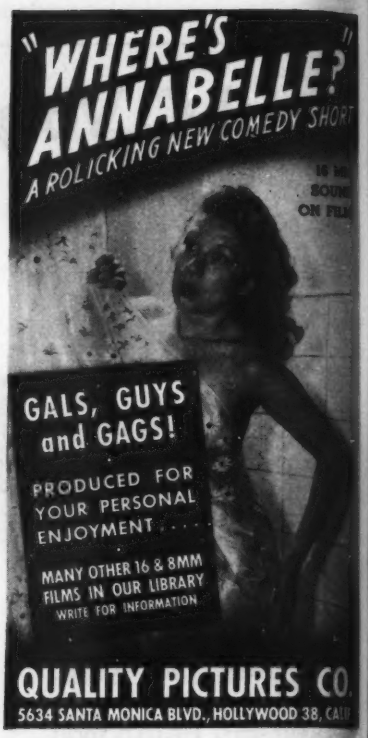
Archie Gardner of "Duffy's Tavern" and Mickey Rooney settle an argument by fighting it out with rackets at forty paces. Everything works out fine until Walter Pidgeon wants to get in the ball game with a couple of girls picked blind from the gallery. Jack Oakie and other film personalities are there cheering the boys on but they find themselves in a pretty embarrassing predicament with a couple of champions on their hands.

Good entertainment for tennis enthusiasts and good comedy even if you never heard of the game.

Painter and the Pointer

400 ft., 16mm sound, b. & w.
Castle Films, Andy Panda

There is little of Andy in this cartoon but the pointer has plenty of trouble with a pair of spiders. While trying to sit for a portrait, the pointer is attacked, first by a pugnacious bee and then by two hungry spiders. And to add to the poor dog's difficulties, Andy has tied his paw to a string that's rigged to fire a shotgun if he moves. The children will be on the edge of their seats during this cartoon.



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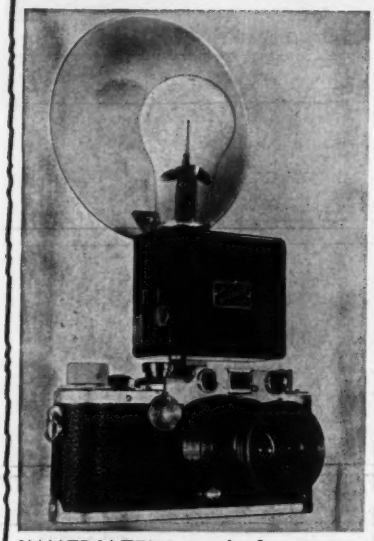

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South Africa

R. Solomon, Thornwick, Putney Rd., Kenilworth, Cape Town. Amateur, age 20.

Keith Clews, Rockeries, Cook Rd., Claremont, Capt Town. Am.

Harold Ewins, c/o Ninham Shand, P. O. Box 1347, Cape Town. Adv. am., former pro. Movies and stills.

D. S. Small, Hillworth, 128 Main Rd., The Strand. Adv. Amateur.

H. Zwiele, P. O. Box 3804, Cape Town. Manager professional studio.

F. Wentzel, 76 Durban Street, Worcester. Beginner.

D. N. Tesch, P. O. Box 3334, Cape Town. Amateur. Age 44, Landscapes, flowers, bird life.

Sydney Paine, No. 1 Glen Court, Station Rd. Maitland, Cape Town. Am.

Vernon B. L. Head, "The Leprechaun, 2nd, Crescent, Fish Hoek, Cape Town. Amateur. Age 20.

Bill Francis, 6 Short Street, East London, Cape Providence. Beginner.

D. P. Engall, P. O. Box 920, Cape Town. Adv. Am. Outdoor photography. Color.

N. Dickson, P. O. Box 2287, Cape Town. Amateur.

O. L. Connell, P. O. Box 88, Broken Hill, North Rhodesia, Central Africa. Amateur.

N. A. Butler, Hut. E. 2. R.A.F. Station, Heany, Bulawayo, South Rhodesia, Africa. Amateur.

YOUNG PAINTER CAILLAUD—PARIS

Walter Block, Victoria Buildings, York Road, Muizenberg, Cape Province, S. Africa. Am. 35mm user. Age 28.

H. Chavannes, P. O. Box 287, Windhock, South West Africa. Adv. Am.

S. Fulton, Tropical Testing Est., Port Harcourt, Nigeria. Government Photographer. Amateur.

Richard Barnes, Assist. Insp. Northern Rhodesia Police, P. O. Box 140, Broken Hill, Northern Rhodesia.

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A. J. Swart, "Inglenook", Main Road, Flumstead, Cape Town, S. Africa. Am., age 28.

C. A. Howden, c/o Standard Bank of S. Africa, Nairobi, Kenya. Am., Leica user.

Cyril Downs, 9 Claybourne Street, Pietermaritzburg, Natal, S. Africa. Am., age 33, aerial photography.

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Chas. R. Thewlis, 22 Hambledon Road, Linthorpe, Middlesbrough. Am., free-lance work.

George J. Tilley, 35 Somerset Road, Blundellsands, Liverpool 22. Am., 35mm and reflex.

M. E. Titterington, 41 Plumpton Walk, Wrose Road, Bradford, Yorkshire. Am., salon work.

John B. Trotty, 79 Vernon Way, Barnsley, Yorks, Am., color work.

C. M. Towers, 3 Gleneagle Road, Streatham, London, S. W. 16. Am., 35mm Retina.

C. E. Trelfa, 140 Princes Road, Hartshill, Stoke-on-Trent, Staffs. Am., 35mm work.

G. S. Trotter, c/o 560 Tyburn Road, Erdington, Birmingham 24. Beginner, age 25.

Norman C. Vince, 16 Swanton Avenue, Dereham, Norfolk. Beginner, age 21.

John H. Vincent, 1 Sundown Avenue, Sanderstead, Surrey. Adv. am., landscapes.

N. J. Wallbank, A.R.P.S., 39 Royal Road, Sutton Coldfield, Warwickshire. Adv. am., color work.

A. Ward, 154 Summers Lane, Nth Finchley, London, N. 12. Am., 35mm.

Martin H. Ward, 36 Belgrave Gardens, Southgate, London, N. 14. Am., Leica user.

John Warham, "Cothelstone," 30 Richmond Road, Retford, Notts. Adv. am., bird photography.

Reg. B. Ewens, 58 Hamilton Street, Danduff, Wales. Adv. am., camera club work.

P. J. Farrance, 35 Saxon Road, Southall, Middlesex. Am., 35mm, gen. subjs.

L. Fassaro, 40 Worrall Street, Morley, Nr. Leeds, Yorks. Am., age 46, 35mm.

George Clifford Fellows, "Rosedene," George Street, Wordsley, Nr. Stourbridge, Staffordshire. Am.-pro., camera club work.

John Edward Fletcher, 3 Linden Close, Eridge Road, Tunbridge Wells, Kent. Am., age 37, gen. subjs.

E. Flint, "Beaulieu," Mt. Pleasant, Aylesbury, Bucks. Am., 35mm camera club.

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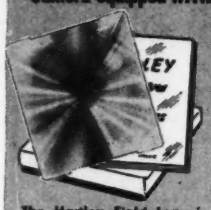

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Reginald J. Frost, Woodgate, Corbet Road, Ewell, Surry. Adv. am., age 51, Reflex and plate camera.

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H. V. Gisby, White Hart Inn, Kelvedon, Colchester, Essex. Am., age 27, Reflex work.

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C. J. Griswood, 15 Radnor Street, Bartholomew Square, London, E. C. 1. Beginner, age 23.

J. Grundy, 2 Lake View Road, Lincoln. Am., age 29, gen. subjs.

D. F. Hadley, 271 Gristhorpe Road, Selly Oak, Birmingham 29, Warwickshire. Ad. am., age 26, gen. subjs.

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"Lady Windermere's Fan"	Ronald Colman	5
"Eagle of the Sea"	Ricardo Cortez	5
"Lost World"	W. Berry & L. Stone	5
"The Americans"	Douglas Fairbanks	5
"Last of the Mohicans"	All Star Cast	5
"Captain Swagger"	Red La Roque	5
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Plywood construction is used throughout, and the case is luggage styled in two-tone brown leatherette and tweed. Five sizes are available, priced from $5.75, to accommodate from eight 200 ft., to fourteen 400 ft. 16mm reels (12 and 20 8mm reels).

BARNETT & JAFFE
633 ARCH STREET
PHILADELPHIA 6, PENN.

Paillard-Bolex M-8

If you're one of the many amateur moviemen who always thread a projector with one eye on the instruction manual, you'll apreciate the new 8mm projector recently anounced by Paillard Products. Known as the M-8, it is a precision straight-eight designed for luxury projection combined with simplicity of operation. There is no fumbling with gate or sprockets to thread the M-8—the film merely snaps in or out of place—while an automatic loop-former insures ample loops at all times. In addition, the gate may be opened and cleaned while the film is running.

Other features offered by the new projector, priced at $167.25, are: coated 20mm F:1.6 Kern-Paillard projection lens; 500-watt lamp, with forced-draft cooling and heat filter; rapid motor rewind with sensitive clutch handles 400-feet in six seconds; auxiliary hand-rewind for short lengths; 3-point centering of projector; automatic coupling of projector to "room light"; and simple controls which combine on, off, motor, lamp, and rapid release switch all in one.

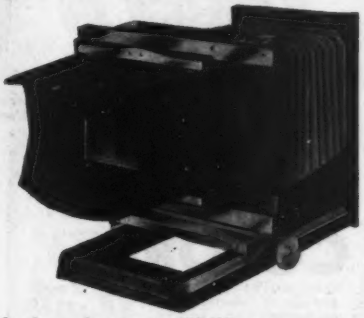
PAILLARD PRODUCTS, INC.
265 MADISON AVENUE
NEW YORK CITY

For Portrait Photographers

A new camera designed especially for the portrait photographer is the Rembrandt, announced by Burke & James. Offered in a variety of different units

to fit the individual needs of portrait men, the camera is built especially to accept a 2¾"-opening Packard shutter. The shutter can be permanently installed in a few minutes' time (with a screw driver) and lenses are easily interchanged.

The five units offered are: Model I, 2¼x3¼", Model II, 4x5", and Model III, 5x7" (illustrated), all at $69.50; Model IV, with 4x5" sliding carriage back, making two 2½x4" exposures on one 4x5" film and Model V (illustrated), with 5x7" sliding carriage



back, making two 3½x5" exposures on one 5x7" film, both sell for $99.50.

BURKE AND JAMES, INC.
321 S. WABASH AVE.
CHICAGO 4, ILLINOIS

Noted in Passing

A new custom finishing service for color prints and color film processing is announced by *Midwest Color Lab*, Box 1087, Chicago, Illinois. All transparencies are individually color balanced and corrected where required. Midwest color services include processing of Ansco and Ektachrome film and contact prints or enlargement in color from all color slides, roll or sheet film.

A photo cell for use with color film is now available from *Photo Research Corp.*, producers of the Spectra Color Temperature Meter. By substituting the new cell in present exposure meters, these can now be corrected to have the same spectral sensitivity range as the color film. Full information can be had by writing the company, whose

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4" Xenar F4.5 in compur shutter		19.50
4" Wollensak F4.5 ctd. Alphax shutter	L.N.	25.00
4" Optar F4.5 ctd. Graphex shutter	L.N.	27.50
4" Ektar F4.5 ctd. Flash Supermatic	L.N.	39.50
4" Goerz Dagor F6.8 in compur shutter		32.50
4¼" Xenar F3.5 in compur shutter		35.00
4¼" Tessar F4.5 in compur shutter		27.50
5" Tessar F6.3 with Solenoid, compur		24.50
5" Goerz Dagor F6.8 in compound shutter		29.50
5¼" Scopar F4.5 in compur shutter		29.50
5½" Rodenstock F4.5 in compur shutter		29.50
5¼" Trioplan F4.5 in compur shutter		27.50
5¼" Zeiss Tessar F4.5 compur shutter		32.50
6" Tele Megor F5.5 for Exakta B		42.50
6" Goerz Dagor F6.8 compur shutter		42.50
6½" Tessar F2.7 in barrel		45.00
6½" Ilex Paragon F4.5 ctd., Univ. shutter	L.N.	52.50
6½" B&L F4.5 in barrel		29.50
8" Ektar F7.7 coated Flash Supermatic	L.N.	67.50
8½" Wollensak Raptar F4.5 coated, Alphax Synchro	L.N.	85.00
8½" B & L F4.5 in barrel		39.50
9½" Wollensak F4.5, optimo shutter		*42.50
10" Tele Megor F5.5 Telephoto lens in barrel		67.50
10" Zeiss Tessar F3.5 in barrel		75.00
12" Wollensak F4.5 Studio shutter		49.50

USED LENSES

12" Commercial Ektar F6.3 coated Univ. shutter		$145.00
12" Turner Reich F6.8 Betax shutter	L.N.	120.00
12" B & L F4.5 in barrel		89.50
12" Ilex F6.3, Acme shutter		49.50
12" Symmar F6.8, compound shutter		72.50
12" Laack F6.8, compound shutter		69.50
12" Goerz Dagor F6.8, Acme shutter	L.N.	195.00
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40mm Hugo Meyer F4.5 W.A.	$89.50
50mm Tessar F3.5 coated	32.50
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135mm Zeiss Triotar F4 coated	79.50
Extension tube set, (3 tubes and adapter)	16.95
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USED LENSES FOR LEICA

35mm Summaron F3.5 W.A.	L.N.	$ 97.50
50mm Elmar F3.5		37.50
50mm Elmar F3.5 coated	L.N.	47.50
50mm Wollensak F3.5 ctd.	L.N.	35.00
50mm Summar F2		47.50
50mm Sonnar F1.5 coated		85.00
50mm Hektor F2.5		29.50
73mm Hektor F1.9		110.00
90mm Thamber F2.2		125.00
90mm Elmar F4 coated		95.00
90mm Elmar F4 chrome ctd.	L.N.	110.00
135mm Hektor F4.5 coated		110.00
150mm Tele Megor F5.5		79.50
200mm Telyt F4.5 uncoupled		89.50
Imarect Universal Finder	L.N.	39.50

USED LENSES FOR CONTAX

35mm Biogon F2.8	L.N.	$135.00	85mm Trietar F4		$ 79.50
50mm Tessar F3.5 coated		42.50	85mm Sonnar F2		165.00
50mm Sonnar F2		45.00	135mm Sonnar F4		125.00
50mm Sonnar F1.5		79.50	Universal Finder Revolving type	L.N.	47.50

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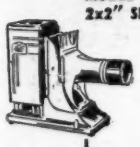

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Hugo Meyer & Co., Inc., 39 West 60th Street, New York 23, has announced a new adapter for attaching the Hugo Meyer Pocket Range Finder to any Land Camera. Designated Model A-L Adapter, it sells for 50c and is available at local camera stores or direct from the manufacturer.

Da-Lite Screen Company has recently introduced a new moderately priced tripod screen called the Comet. It has Da-Lite's crystal-beaded fabric, mounted in a round case. The opened screen can be raised or lowered to any height without re-rolling or changing picture proportions. The Comet folds compactly and is equipped with metal carrying handle. It is available in three sizes, priced as follows: 30 x 40", $11.75; 40 x 40", $13.75; and 37 x 50", $16.00. For complete details, write Da-Lite at 2711 North Pulaski Road, Chicago 39, Illinois.

Available free of charge from the *Hartford Fire Insurance Co.*, Hartford 15, Conn., is a photographic equipment identification card. Enclosed in a clear plastic envelope, billfold size, the card provides for listing photo equipment, date of purchase, and serial number for identification in case of loss or theft. Requests should be addressed to the company's Advertising and Sales Promotion Department.

4-Way Filter

Continued from page 32

transfer the filter to your camera lens without turning it further.

Many photographers consider the biggest asset of polarizing filters lies in their ability to control sky tones without disturbing color values in the foreground. In fact, they are the only known method color photographers can use to deepen the color of a pale sky to a rich and brilliant blue, as in the Ektachrome transparency by Walker and DeLong, reproduced on page 33.

Shutter Check

Continued from page 47

the result by 360 (the number of degrees per revolution) to find the number of degrees per second. Thus, 87/60 equals 1.3 R.P.S. or 468 degrees per second. During a ½-second exposure an accurate shutter will record a reflected-light arc of 234 degrees on the test negative. A 1/5-second exposure will record about 94 degrees, and so on.

For instance, in the exposure for the 1-second shutter setting shown on

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page 44 (top left), the turntable rotated 395° during the time the shutter was open. (Since there are 360° in a full circle, the additional 35° appeared as a heavy dual line on the test exposure—indicated by arrows.) To find the exact time the shutter was open, we divide the measured 395° by 468, which as we found above represents the number of degres the turntable moves during one second. This gives us an actual shutter speed of .844 seconds—considerably faster than the marked speed of one second. This can easily be converted to percentage of error by taking the difference betwen the marked speed and the actual tested speed (in this case, 1.000 — .844), then dividing by the marked speed (.156/1.000 =.156). Moving the decimal point two places to the right gives a percentage (15.6%). Percentages are helpful in comparing the errors at different shutter settings.

A simple plastic protractor, (page 45), will serve to measure accurately the number of degrees. Use the image of the turntable post as a center and strips of cardboard for extension arms. Measurements can be taken directly from larger negatives, or for greater accuracy you can check the projected image on the baseboard of an enlarger.

For Fast Shutter Speeds

The method of testing speeds from 1/50 through 1/500 second requires a slightly different setup, but is identical otherwise. Lift the turntable from the phonograph and underneath you will find a rubber-tired drive wheel. You can determine the speed of the drive wheel by comparing the number of turns with that of the turntable, or by using a revolution counter. The drive wheel illustrated had a speed of 370 R.P.M., or 6.16 R.P.S., or 2218 degrees per second. On it fit a temporary turntable: a disc 3 inches in diameter cut from stiff cardboard and painted dead black, with a small reflector cemented in the center and another at the edge. Attach and center the disc on the wheel with rubber cement or Mortite putty. Use the same shutter testing procedure as before, taking into consideration the higher speed and consequent greater number of degrees involved.

To test shutter speeds above 1/500 second, a 1½-inch black cardboard turntable with reflectors is used. Center and glue a paper tube to the underside so that it will be a close fit over the end of the motor shaft. For this set-up, it will be necessary to release the drive wheel from contact with the shaft by freeing the end of

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It makes your shots
too dark and light;
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Take daylight shots—
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the retaining spring. The motor shaft travels about 8¼ times as fast as the drive wheel, in this case amounting to about 18,300 degrees per second. It is best to check with a speed indicator, the use of which is readily available at most any garage.

The series of nine test exposures illustrated on page 44 shows the degree of error that may be expected in a good shutter, in this case a Compur. Errors may be much greater in shutters which have been subjected to unfavorable handling or atmospheric conditions. It is interesting to note that shutter errors are quite unpredictable and vary widely at different settings. Thus a shutter is neither consistently fast nor consistently slow. Allowance therefore cannot be made by a simple correction factor, but the shutter must be individually calibrated at each shutter setting.

Another factor which should be considered is the difference in shutter speed at various diaphragm apertures. Since it requires less time for the shutter blades to uncover completely a small aperture than a large one (and more time to cut down the effective light in closing), faster shutter speeds are obtained with a wide open diaphragm—particularly at speeds of 1/50 second or less. A thorough job of shutter testing therefore will include three checks of each shutter speed; one made with the diaphragm wide open, another at the smallest stop,

...re-scaling a Compur shutter

and a final one at some intermediate setting, such as F:8.

Once you know the amount of error in the various speeds of a given shutter you can easily make diaphragm-stop allowances to correct the discrepancy. The information can be copied onto a card to be carried in the camera case, or you can correct the shutter markings themselves.

In some cases, as with Compur Rapid shutters, intermediate speeds are available between the marked settings (except between 1/10 and 1/25 on the Compur). A little trial and error with these shutters will enable you to rescale them at standard shutter speeds.

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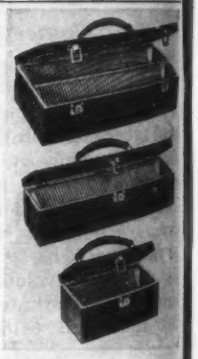

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Bikini Suits

Continued from page 24

diagonally and fastened together with two or three inches of overlap at the middle corners. A quick basting job with needle and thread will do—or you can use safety pins. (See Fig. 4.) One scarf goes around the waist to form the front of the suit and ties in the back. The ends of the scarf that forms the back of the suit are brought around the waist to the front and tied in a knot or bow. Fig. 5.

If the subject has a snug pair of plain colored shorts they can be combined with two scarves to form an attractive suit. Begin by tying two scarves together at any corner. Place the knot at the back of the neck so that the scarves drape over the bust to form a plunging neckline. A wide belt at the waist holds them in place and the ends can be left hanging or folded into the leg of the shorts and puffed at the waist. For a completely plain front, tie the ends around in back and tuck under the belt.

Individuality in suits is simply a matter of draping, pinning, and twisting various material to create an attractive result. Unusual material such as fishnet, terry-cloth, wool jersey and the like will in themselves suggest an amazing variety of designs. Let the suits described above serve only as a starter for you—the designs you create on your own will give you even greater satisfaction.

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The rates sound nearly as attractive as the scenery. They are "American Plan," all inclusive (except for film and paper) from Denver and back, and range from $50 a person for three days, to $145 for two weeks. Further information can be had by writing Colorado Skyline Photo Campers, Inc., Four Mile Creek, Fairplay, Colorado.

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Photo Markets

Continued from page 18

Sports, Children and Babies, Ultra-speed Action, Animals and Pets; Color (speedlight only); Color (speedlight and sun); and Stereo. Certificates of Merit will be given to each winner. The contest *closes November 15, 1950.* For entry blanks write: Contest Manager, Amglo Corporation, 4324 Lincoln Ave., Chicago 18, Illinois.

Ruppert Brewery will pay $10,000 to amateur photographers for the 40 best pictures submitted which are suitable for illustration in Ruppert's advertising campaign.—"Ruppert for that Smile of Pleasure". No entry blanks or proof of purchase required—almost any picture, any size, of an adult portraying a "Smile of Pleasure" is acceptable. However, photographs of minors, animals or other "trick" shots are not acceptable and no special props are required. All photos will be examined for easy, natural human expression of enjoyment, art and photographic composition and suitability for advertising. Almost any setting is permissible—home, beach, picnic, etc. Examples of the types of pictures most acceptable can be found in current Ruppert advertising which features the photographs purchased in Ruppert's 1949 Smile of Pleasure Photo Search. Any adult resident of the U.S .except employees of Ruppert, their advertising agency and their families may enter (except in those states where such offers are prohibited). Any number of photos may be submitted but sufficient postage should be enclosed, and each picture should carry the name and address of the photographer. All pictures become the property of Jacob Ruppert Brewery to use as they see fit.

The Germain School of Photography is conducting its Annual High School Scholarship contest for 1950 open to high school seniors in the Greater New York-New Jersey area. Prizes include four scholarships, a Century Graphic camera and 30 items of photographic equipment. Only black and white photographs will be accepted but there are no restrictions as to subject matter or the number of entries which may be submitted. Prints at least 5 x 7" or larger are preferred. Pictures will be judged for general interest, composition, technical excellence, good workmanship and neatness. Entry blanks which must accompany each submission can be obtained by writing the Contest Director, Germain School of Photography

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and enclosing a self addressed, stamped envelope. Finalists will be required to furnish original negatives and model releases (where needed) prior to final awards. All prize-winning negatives become the exclusive property of Germain School of Photography. The contest closes *August 15, 1950.*

Trade Magazines

The Insurance Salesman, 1142 N. Meridian St., Indianapolis, Indiana. Family groups, babies, retirement, homes, education, and human interest shots suitable for monthly insurance publication. Payment $10 to $15; less with credit. No color.

From *The Insurance Salesman*

Sewing Machine Trade News, 156 East 61 Street, New York 21, N. Y., is in the market for news and feature photographs pertaining to retail sewing machine stores. Particularly needs pictures of attention-getting window and floor displays, recently modernized store interiors, human interest photos of retail sewing machine dealers who have unusual hobbies or who are active in civic affairs in their communities. Photos of well-equipped sewing machine repair shops are also wanted. Rates begin at $3 per photo—more if material is of exceptional interest. Qualified freelance photographers who are available to handle local assignments are invited to write for detailed brochure on their photographic needs. This is a new publication interested in building an inventory of photographic material on sewing machine merchandising. Note particularly their interest is in so-called "household sewing machines," not "industrial machines." Address submissions with return stamped envelope to Sigmund Sameth, Publisher.

Southern Building Supplies Magazine, 806 Peachtree Street, N. E., Atlanta 5,

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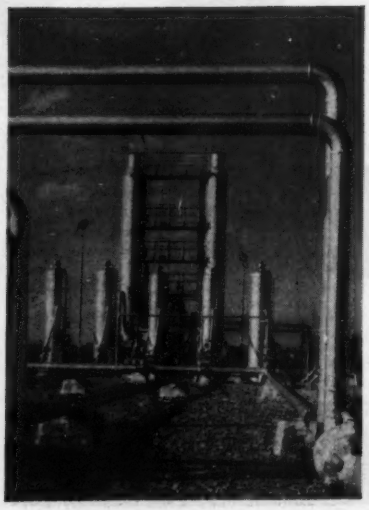
A cover from *The Independent Monthly*



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Hollywood & Vine

Continued from page 10

book and captured it before it was totally waterlogged. Now I know how the famous author felt when his maid burned his life's work because she thought it was scrap paper."

Lee Pillsbury tells us of some interesting experiments in stage photography. Instead of the usual posed publicity shots, Lee took to shooting during performances, as fast as 1/100th at F:8 with no extra lighting. The gimmick he worked out was use of a high energy developer, (Von-L) which he uses full strength rather than diluting it according to directions. Twelve minutes and no agitation bring his press-type film to just the density he desires. (For another experiment in dim light pictures, see *1200 Weston*, pg. 42—The Editor)

The Los Angeles Press Photographers' Association, after two and one half years' work have recently opened a permanent photographic laboratory at nearby La Tuna Canyon Probation camp dedicated to the idea that kids with photography as a hobby are inclined to stay out of trouble. Working with the LAPPA, the county of Los Angeles converted one of the small buildings of La Tuna into a photo laboratory. Feeling their way slowly, the press photographers talked to the boys in camp about photography and how much fun it was. Seventy-eight of 81 boys who are 12 to 15 years old, wanted to learn photography. All 107 members of the LAPPA take turns going out to the photo lab to instruct and help in the darkroom. As the boys qualify they can check out cameras and film to use during their free time. Twenty-four Ansco Rediflexes and Eastman Duaflexes are available to them. The LAPPA has now prevailed upon the City Board of Education to supply a staff man to supervise the lab for an hour and a half each afternoon after school so the lab can be open more often.

A California photographer tells the story about the client who always had trouble getting reprints from local photographers because they had misplaced their negatives. So he always requested the negatives, stored them on his premises, and sent them to the photographer with the reprint order. It was very legitimate and nobody complained. Except that recently he had a fire and the safe full of negatives was reduced to fragile ashes. The client is starting over once again—this time with a fireproof safe.

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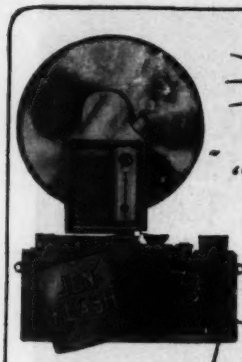

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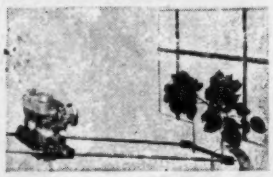

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1200 Weston

Continued from page 42

How He Does It

For this job Shorr used a hand-held Contax with a coated F:1.5 Sonnar lens, and shot at 1/5 second. By comparison, this was a particularly rough lighting situation for much of his bad light work is done with an F:2.8 wide angle lens. "Even the F:3.5 lens that is standard on reflex and other miniature cameras," he points out, "is fast enough to make pictures in many of the available light situations a photographer encounters."

Shorr's favorite 35mm film is Plux-X which he buys from bulk film distributors in hundred foot lengths, and loads into his own cartridges. By using extremely powerful developers, he finds he can step up the film speed of Plus-X to where it is on a par with Super-XX. When he knows beforehand that the film is going to have to undergo extreme over-development, however, Super-XX is used. (It is a must for bad light work with the slower twin lens reflex. He explains that this is not because Super-XX is any faster, but because of its inherent flatness as compared with Plus-X. Matching a very contrasty development with a very flat film prevents over-contrasty negatives.)

Shorr uses three developers for this type of work: D-76 with additional Borax; D-76 with Kodalk instead of Borax; and one-to-one Dektol. All of these ingredients are available in small quantities from most photo dealers, or chemical supply houses.

D-76 with additional Borax is his choice for most of his 35mm work. It is made by increasing the alkali concentration tenfold; 290 grains of Borax instead of 29. If you prepare your developer from the packaged quart of D-76, add the additional 261 grains of Borax required after the developer is completely mixed. This formula will permit you to shoot at a film speed rating of anywhere between Weston 200 and 300. Normal development time is seven and a half minutes at 70°, but Shorr has prolonged development as long as eleven minutes to gain more speed.

As an alternate for Borax, Shorr uses the same amount of Kodalk, a proprietary alkali of the Eastman Kodak Company. It permits film ratings of Weston 300 to 400, and can therefore be considered a full stop faster than the Borax formula, but it does give more grain. If it's possible to shoot between Weston 200 and 300, there is little point in using the Kodalk variation. But if you really need the

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With longer developing times both D-76 variations (Borax and Kodalk) will give ratings much faster than those listed above. When Shorr tested the faster Kodalk version, for instance, he quit after reaching what he estimates was Weston 1200—a speed far above any practical use. At seepds of between 300 and 400 Weston, Kodalk was at its best. In dire emergencies, decent prints with only moderate graininess were obtained with exposures based upon 500 or 600 Weston. While not practical on a 35mm negative, a 2¼ x 2¼ negative developed in Dektol can be obtained in the higher speed brackets approaching 1200 Weston.

It is important, Shorr points out, to do all developing by inspection under a standard green safelight. One of his pet tricks is to have two or three extra Nikor reels in the darkroom. When he finds one section of film coming up faster than the rest of the roll he simply cuts out the fully developed section and spools it into an extra reel. Although you can attain fine results developing *normally* exposed film by time and temperature, inspection is essential for bad light work. As Shorr summarizes it: "Developing by inspection, I have enough control over the progress of a negative to make almost any exposure correct."

The Fastest One Of All

The fastest of all the high speed developers that Shorr uses is composed of one part Dektol to one part of water. Used at 70° for three and a half minutes this mixture gives about Weston 500 to 600. Development may be prolonged about two minutes before fogging sets in. Dektol, says Shorr, is too grainy for 35mm work. Used with the 2¼x2¼ twin lens reflex's F:3.5 lens, however, it will turn out negatives capable of producing excellent prints up to 10 diameters of enlargement.

One of Shorr's favorite themes is that available light photography often produces prints that look as if they had been taken under Kleig lights. This is largely due to the natural tendency to increase exposure to be on the safe side. To overcome this it is essential that the photographer gain confidence in the developer's ability to give him speed. Paradoxically, over exposure must be carefully guarded against in bad light situations. There is really no cure for the blocked up highlights of overexposed film. Cutting development time to less than 7 minutes in a D-76 variation, or 3 minutes

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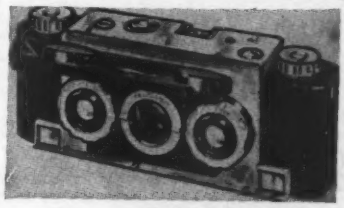

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in Dektol will produce flat negatives and muddy prints. A good bad light negative must have areas of perfectly clear film. For best results you should strive for a *minimum* exposure and a *full* development.

To get the hang of making good pictures by whatever available light there may be, Shorr suggests: "Take as many pictures as you can at 1/5 and 1/10 second. Try making candids at home or in the office under normal room illumination before you tackle the really hard ones. Gradually then you will begin making pictures where you never thought film could record images before." Since not many people shoot by dim available light these days, there is always a chance that you may do as well as a student in Shorr's Brooklyn College class in miniature camera technique. This chap enrolled in order to learn how to operate his new $60 miniature with an F:3.2 lens. Following Shorr's instructions to the letter, he carried the little camera wherever he went, and he had it with him one afternoon when he dropped in at his neighborhood bar. As always happens the fellows began mugging and, sure that he couldn't take pictures in such dim light, kidded him as he fiddled with the camera. A week later he sold them a print apiece, and a month later he had earned the price of the camera.

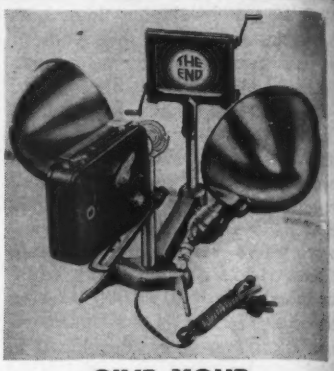
Color Needs an Angle

Continued from page 53

ing overcome by lens manufacturers (for example the new Leica series) who are compensating for the vignette by increasing the diameter of the front element in order to gather more light around the edges. An irregular path of cut grass might have been an added note of realism.

In making a color photograph, like one shown in black and white here of the colt, the photographer has selected an appealing, colorful subject and reenforced it with interesting design, texture contrasts and cropping. The photographer, working for simplicity, has cropped out the mare in order to give full attention to the instability of the colt and appropriately the mare is seen as a dark mass looming in the background as protective cover for the colt.

In short, the photographer using color should base his shots upon good visual design, interesting angles and photographic common sense as he would if he were shooting in black and white.



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My Best Friends are Dogs

Continued from page 50

mendous help in getting sharp pictures of such lively subject matter as dogs.

For black and white work almost any small outfit will give enough light; for color I have found that about the least power output that is satisfactory is around 600 watt-seconds. To do the job right, I have increased my power output to around 4500 watt-seconds that can be split up any way between 2 to 12 lights. This amount of speedlite equipment is both heavy and expensive, but it certainly pays off in results, if you want to do professional dog pictures.

With this combination of camera and lights, the shooting of good quality negatives or transparencies is almost automatic, and attention can be directed mainly, as it should be, to the subject itself.

Simple Backgrounds

Since many color shots of dogs are sold either for calendar or magazine cover use, it is important to have plain colored backgrounds in bright colors. For this I have found nothing better than the sheets of colored cardboard sold by art stores. They are cheap, expendable, and easy to carry around. They are useful outdoors as well as indoors, and work well for black and white as well as color.

Since these cardboard sheets come only in fairly small size, for larger setups I use rolls of background paper that come in various widths and almost any length. They damage more easily and are harder to handle, but otherwise work just as well as the cardboard.

Making any sort of indoor setup usually means that your working area is limited and your subject must stay pretty much in one spot. Unfortunately dogs don't seem to understand this elementary fact. They often even get the idea that that particular spot is the one where they are not supposed to be.

My first experience in shooting a color shot of a dog with flash bulbs impressed me with this fact. I was using about half a dozen of the biggest bulbs I could get. Since my friend was posing with his owner, it was no trouble to get him into position for the first shot. But when all of those bulbs banged off right in his face, the big good-natured fellow disappeared under the studio couch, and for the next hour all of our efforts to get him back under the lights were useless. I finally decided he was much too smart a dog for such work!

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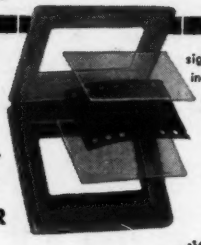

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While the effect of speedlites is not nearly so blinding, it is often a major job to keep a dog in front of the lights. With little puppies I often put them on a low box from which they are too small to get down. Such props as baskets, or picket fences can also be used to kep the action within a small working area.

A Bell for Attention

The final elements that go into getting good pictures are beyond the merely mechanical techniques. Even with everything set for smooth and easy working, it is still necessary to somehow get both interesting expression and good design. Unfortunately there doesn't seem to be any sure-fire formula for these two points and often what works for one photographer won't for another.

I generally try to get expressions from dogs by using sounds, either vocal, or by such mechanical means as ringing bells, blowing a horn or harmonica, a piano, or drum, or even by crumpling paper.

A dog's sense of smell or sight can also be appealed to by holding out food, moving objects in and out of his view, or even by bringing another dog into sight. You never know for sure just what is going to work, but by setting everything up so that you can watch your subject every moment and be ready to shoot with split-second speed, you greatly improve your chances of catching the right moment when it does occur.

No matter what kind of camera you use, you'll enjoy making pictures of dogs. And the results usually please everyone, including the model.

Midsummer Night Pictures

Continued from page 35

motion in beautiful lines of light. I think the time-exposure patterns capture something of the spirit, the whirl, and the gayety of an amusement park that the "stop-action" pictures miss.

For those who are interested in making pictures like the black and white night motion study shown at the bottom of page 34, here is how I do it. I use a Rolleiflex mounted on a tripod. The lens aperture is stopped down to F:16, and 1 expose from 20 to 40 seconds, depending on the brightness of the lights. I use Kodak Super-XX film. The negatives were developed in D-76, for maximum speed at normal contrast. They were printed on No. 3 paper. The color shot was exposed for 45 seconds at F:8 on 4 x 5 Ektachrome.

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Coffee break

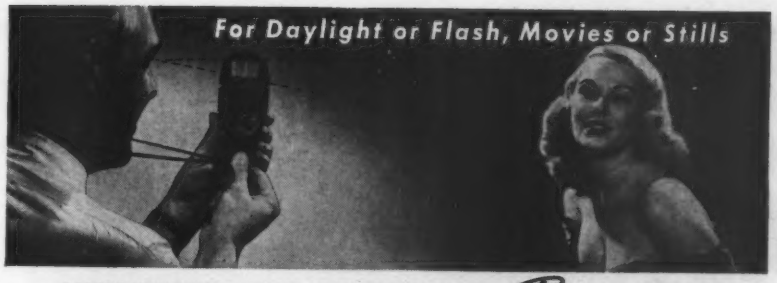
Continued from page 8

son flew to the Caribbean to watch the country's largest peacetime war games, he took along a camera. As "Operation Portrex" got under way with a combined amphibious and paratrooper assault on the island held by an "enemy aggressor," Secretary Johnson's shutter finger began to itch. Not until he had focused on the action did he notice an oversight that identified him with all the rest of us who carry cameras. In Secretary Johnson's case, the forgotten gadget was a lens-shade—but thanks to an assist from Lt. Gen. William H. Morris, he was still able to make pictures without annoying light flares. If under similar circumstances some of us may not have Generals handy, we can at least see how easy it is to make an improvised sun-shade.

35 Years Before Bikini

On page 22 of this issue, photographer Peter Gowland explains how, with the collaboration of his wife and models, he creates the Bikini suit styles that his cover girl models wear. There are an infinite number of beach costumes that anyone with a few yards of material and an active imagination can devise. But although some are more revealing than others, no one can truthfully say that the daring-do of modern costumes are something new under the sun. From Clarence Ponting in England comes this picture of two bathing beauties strolling the sands in

1910. Anyone can see that the styles have changed in the 35 years that have lapsed since this picture was made. But has the general idea changed—really, that is?



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One of the most commendable features of the *1950 Photography Year-Book* is its sensible arrangement. There are nine sections given to various picture classifications, such as Architecture, The World at Work, Portraiture, and Press and Magazine Photography. Most of these are accompanied by an authoritative article written by some well-known photographer in the field. For instance, Andreas Feininger writes about "The Telephoto Lens in Architecture," while an article on the "Photomacrography of Insects" is contributed by Dr. Richard Cassell. The remaining photographs in the book are grouped by country, with picture sections from England, France, Italy, Holland, Sweden, and the United States. Except for occasional examples, the photographs appearing in the first part of the book are more typical of present-day directions than those grouped by country. This is particularly noticeable in the American selection, which is made up mostly of pictures representing trends that were new before 1940.

In addition, the *1950 Year-Book* contains an eight-page section of full-color photographs. Although less distinguished than the black-and-white selections, a few of the color photographs merit attention, particularly the studies by K. Helmer Petersen.

Renee Jeanmaire
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last word *letters to the editor*

One Of The Shy Ones

Sirs:

I was interested in the Coffee Break item in the May issue about the shyness of some of America's leading photographers. Enclosed is a rather

poor picture of Andre de Dienes which I snapped at a Coney Island beach while he was looking for possible subjects. He was unaware of having his picture made and was, quote, "sadly disappointed" in the prospects he saw at the beach that day. I do hope this is actually Mr. de Dienes. I'll feel like a fool if it isn't . . .

New York IRVING BEHOR

• ***You got him, Irving!—Ed.***

Rebuttal

Sirs:

The article "Report From Paris" in the March issue contains several statements concerning Technicolor which give an unfair impression.

On page 120, the article reads: ". . . the Roux process is designed to fill a definite need. European producers cannot amortize a Technicolor epic. The figures Roux cites are: for a standard black and white feature, 15,000,000 francs ($1 is 350 francs); put it in Technicolor and the cost runs over 50,000,000 francs. Since Technicolor is a 4-negative process, the raw-stock budget goes to 120,000 meters from the normal black-and-white 30,000 meters. Technicolor collects a royalty from its users; moreover it imposes its own film, technicians and equipment—even the choice of colors alone is not left to the director of the picture but dictated by the Technicolor Corporation. Furthermore there is no Technicolor equipment in Europe except for what little there is in London. The length of time it takes to process the stuff precludes its use for newsreels."

The facts of the case are:

The estimated extra production cost for Technicolor, assuming a use of 30,000 screen meters of negative, would be about 9,750,000 francs.

Technicolor does not collect a royalty from its users.

Technicolor does not *dictate* the choice of colors to be used, but through its Color Consultant service Technicolor cooperates with the producers and directors with the object of obtaining the best possible results.

Technicolor equipment is now available for Continental producers and we are, at the present time, servicing films in France, Italy and Spain.

Technicolor Motion Picture Corp.
Hollywood, Calif.

MARGARET ETTINGER
Director of Public Relations

The English Lists

Sirs:

I didn't have much luck—in fact no luck at all—with the French list of photographers you published awhile back, but this English list is a different story. I airmailed three letters to England the day I got my copy of *Modern* (May issue), and nine days later I had three answers from amateurs who want to exchange letters and pictures. That's service!

Elmira, N. Y. HENRY WILCOX

Naturalness of Action

Sirs:

Putting to use the tips in *Modern* on capturing the naturalness of action, our Samoyed dog "Teton" is probably becoming one of the most photographed pooches in the country. This picture, made during an evening with a camera, a dog, and a bagful of flash

bulbs is one of our favorites. The expression was the result of an abundance of patience (on our part—not the dog's), but we get a lot of satisfaction out of this picture even if Teton does regard it as sissy-stuff.

Norwalk, Conn. NORMAH BRITT

Roughest Camera Hobby

Sirs:

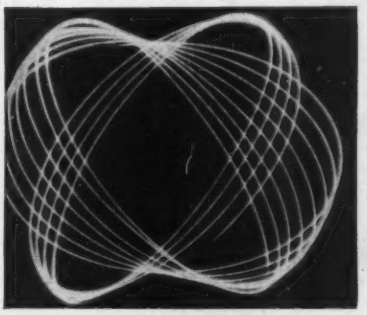
I've never seen an ocean and maybe never will. But the article on how Dr. John Ball makes surfboard pictures (May issue) is as stimulating an article as I ever hope to read. I wonder if the good Doc has any suggestions to make about shooting from the back of a western bronco in a bucking mood?

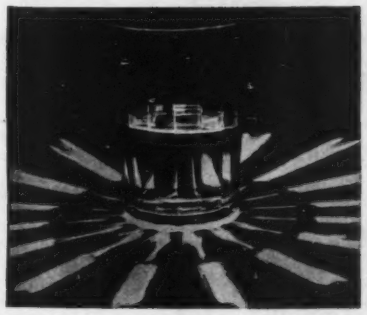
Mitchell, Neb. BOB FORAM

Pendulums and Water Glasses

Sirs:

I was most interested in your complete coverage of pendulum pattern photography back in November. Here are two or my experiments. One was made with a simple pendulum similar to those described in your article; the other picture bears some similarities but has a different history. This was made with a water glass half filled with





water and placed on a white blotter in a dark room. A flash light with a black paper snoot was clamped to a support and held just above the rim of the glass. I thought the similarity in patterns might interest some of *Modern's* readers who like to experiment with such things.

Berkeley, Calif. C. M. ROLLANS

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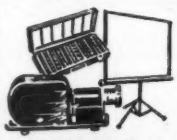

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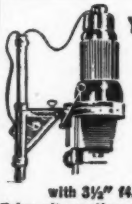

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